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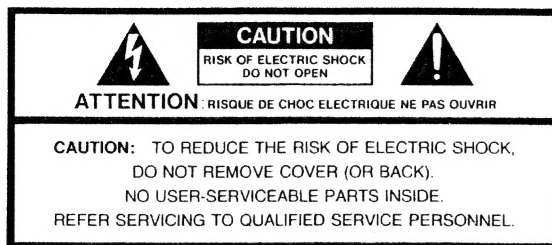
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DIGITAL KEYBOARD

Owner's Manual



The lightning flash with arrowhead symbol, within an equilateral triangle, is intended to alert the user to the presence of un-insulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.



The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.

INSTRUCTIONS PERTAINING TO A RISK OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS.

## IMPORTANT SAFETY INSTRUCTIONS

**WARNING** — When using electric products, basic precautions should always be followed, including the following:

1. Read all the instructions before using the product.
2. Do not use this product near water — for example, near a bathtub, washbowl, kitchen sink, in a wet basement, or near a swimming pool, or the like.
3. This product should be used only with a cart or stand that is recommended by the manufacturer.
4. This product, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should consult an audiologist.
5. The product should be located so that its location or position does not interfere with its proper ventilation.
6. The product should be located away from heat sources such as radiators, heat registers, or other products that produce heat.
7. Avoid using the product where it may be effected by dust.
8. The product should be connected to a power supply only of the type described in the operating instructions or as marked on the product.
9. The power-supply cord of the product should be unplugged from the outlet when left unused for a long period of time.
10. Do not tread on the power-supply cord.
11. Do not pull the cord but hold the plug when unplugging.
12. When setting up with any other instruments, the procedure should be followed in accordance with instruction manual.
13. Care should be taken so that objects do not fall and liquids are not spilled into the enclosure through openings.
14. The product should be serviced by qualified service personnel when:
  - A. The power-supply cord or the plug has been damaged; or
  - B. Objects have fallen, or liquid has been spilled into the product; or
  - C. The product has been exposed to rain; or
  - D. The product does not appear to operate normally or exhibits a marked change in performance; or
  - E. The product has been dropped, or the enclosure damaged.
15. Do not attempt to service the product beyond that described in the user-maintenance instructions. All other servicing should be referred to qualified service personnel.

For the USA

## GROUNDING INSTRUCTIONS

This product must be grounded. If it should malfunction or breakdown, grounding provides a path of least resistance for electric current to reduce the risk of electric shock.

This product is equipped with a cord having an equipment-grounding conductor and a grounding plug. The plug must be plugged into an appropriate outlet that is properly installed and grounded in accordance with all local codes and ordinances.

**DANGER:** Improper connection of the equipment-grounding conductor can result in a risk of electric shock. Check with a qualified electrician or serviceman if you are in doubt as to whether the product is properly grounded.

Do not modify the plug provided with the product — if it will not fit the outlet, have a proper outlet installed by a qualified electrician.


## SAVE THESE INSTRUCTIONS

For the U.K.

**WARNING:** THIS APPARATUS MUST BE EARTHED

**IMPORTANT:** THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE.  
GREEN-AND-YELLOW: EARTH, BLUE: NEUTRAL, BROWN: LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug proceed as follows:

The wire which is coloured GREEN-AND-YELLOW must be connected to the terminal in the plug which is marked by the letter E or by the safety earth symbol  or coloured GREEN or GREEN-AND-YELLOW.

The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.

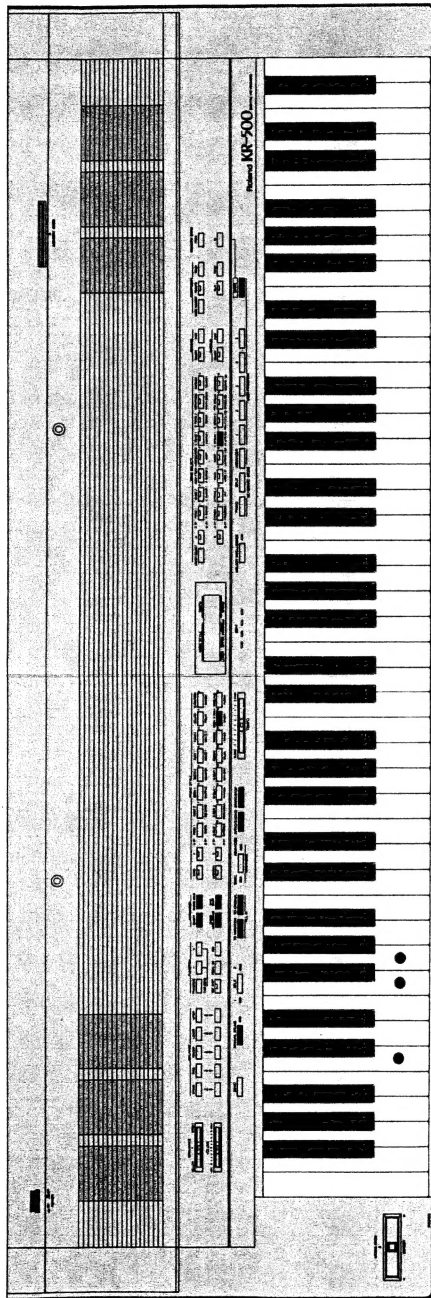
The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.

The product which is equipped with a THREE WIRE GROUNDING TYPE AC PLUG must be grounded.

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# KR-500 Quick Operation Table [Shortcuts to Mastering Operations]



## 1 Turn the power on.

Press the **POWER** switch on the rear panel. Press it once to turn the power on. Press it again to turn the power off.

### NOTE

The first time that you use the KR-3000, the following message will be displayed. This does NOT indicate a malfunction. When this message appears, press the **[WRITE]** button.

NO MEMORY BACKUP  
PRESS WRITE

## 2 Select a Tone.

Choose one Tone that you like from among the Tone Select options and press that button.

\*When the Tone Select A lamp is lit, any Tone appearing above the buttons can be selected by pressing the relative button. When you press **[B]**, and its LED is lit, any Tone below the buttons can be selected. Select **[EORGAN1]** for now. Adjust the volume by moving the volume control.

## 3 Select a Music Style.

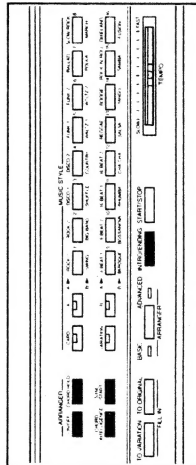
Select a Music Style that appeals to you. When the Music Style A LED is lit, choose the desired Music Style from among those above the buttons. When you press **[B]**, and its LED is lit, you can choose the desired Music Style from among those below the buttons. Let's just choose **[ROCK'N'ROLL]** for now.

Have fun with drum solos played from the keyboard.

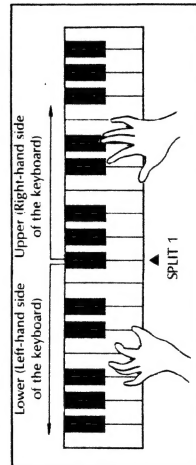
By pressing **[MANUAL DRUMS]** you can directly perform with 34 types of percussion instruments from the keyboard. (Pressing this button again will restore the keyboard to its previous status.)

## 4 Prepare for automatic accompaniment.

Press all four of the ARRANGER buttons: **[ON / OFF]** **CHO** **RD INTELLIGENCE** **[CHORD HOLD]** **[SYNC STAR T]** and **[INTRO / ENDING]** **MELODY INTELLIGENCE**. The LEDs for each of the buttons will light up to indicate that the status is OK. (The LED for the **[SYNC START]** button will blink.)



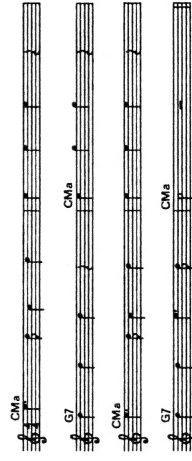
Adjust the tempo as needed using the tempo adjustment slider.  
\*The keyboard is automatically divided into "Upper" and "Lower" at the SPLIT 1 position.



\*The Split Point is noted on the keyboard strip. You can play chords by using the keys to the left of the **▲** mark on the keyboard. See page 5 for details on how to attach the strip to the keyboard.

## 5 Play "Mary Had a Little Lamb" with accompaniment.

Play the melody with your right hand and use just one finger or two of your left hand to play the accompaniment. First, press the lowest bass "C" with your left hand. The intro will start at the same time.



\*At the point in the music sheet marked by "1" (arrow pointing up), press **[TO VARIATION]** and the accompaniment will change with a "fill-in" to the variation. To return to the original level, press **[TO ORIGINAL]**.

## 6 What about the ending?

Press the **[START / STOP]** button or press the **[INTRO / ENDING]** button again. If you press the **[INTRO / ENDING]** button, your performance will close with a **ROCK 'N' ROLL** type ending.

Now that you have a general grasp of the operations of the KR-3000, we suggest that you read this Owner's Manual for a detailed description of all of its functions.

# Chord list

C <sup>Maj</sup> *	C <sup>#Maj</sup> *	D <sup>Maj</sup> *	E <sup>Maj</sup> *	F <sup>Maj</sup> *	F <sup>#Maj</sup> *	G <sup>Maj</sup> *	A <sup>Maj</sup> *	B <sup>Maj</sup> *	B <sup>Maj</sup> *
C <sup>Maj7</sup> *	C <sup>#Maj7</sup> *	D <sup>Maj7</sup> *	E <sup>Maj7</sup> *	F <sup>Maj7</sup> *	F <sup>#Maj7</sup> *	G <sup>Maj7</sup> *	A <sup>Maj7</sup> *	B <sup>Maj7</sup> *	B <sup>Maj7</sup> *
C7 *	C <sup>#7</sup> *	D7 *	E7 *	F7 *	F <sup>#7</sup> *	G7 *	A7 *	B7 *	B7 *
C <sup>ai</sup> *	C <sup>#ai</sup> *	D <sup>ai</sup> *	E <sup>ai</sup> *	F <sup>ai</sup> *	F <sup>#ai</sup> *	G <sup>ai</sup> *	A <sup>ai</sup> *	B <sup>ai</sup> *	B <sup>ai</sup> *
C <sup>ai7</sup> *	C <sup>#ai7</sup> *	D <sup>ai7</sup> *	E <sup>ai7</sup> *	F <sup>ai7</sup> *	F <sup>#ai7</sup> *	G <sup>ai7</sup> *	A <sup>ai7</sup> *	B <sup>ai7</sup> *	B <sup>ai7</sup> *
C <sup>ø</sup> *	C <sup>#ø</sup> *	D <sup>ø</sup> *	E <sup>ø</sup> *	F <sup>ø</sup> *	F <sup>#ø</sup> *	G <sup>ø</sup> *	A <sup>ø</sup> *	B <sup>ø</sup> *	B <sup>ø</sup> *
C <sup>Dim</sup> *	C <sup>#Dim</sup> *	D <sup>Dim</sup> *	E <sup>Dim</sup> *	F <sup>Dim</sup> *	F <sup>#Dim</sup> *	G <sup>Dim</sup> *	A <sup>Dim</sup> *	B <sup>Dim</sup> *	B <sup>Dim</sup> *
C <sup>Aug</sup>	C <sup>#Aug</sup>	D <sup>Aug</sup>	E <sup>Aug</sup>	F <sup>Aug</sup>	F <sup>#Aug</sup>	G <sup>Aug</sup>	A <sup>Aug</sup>	B <sup>Aug</sup>	B <sup>Aug</sup>
C <sup>Su4</sup>	C <sup>#Su4</sup>	D <sup>Su4</sup>	E <sup>Su4</sup>	F <sup>Su4</sup>	F <sup>#Su4</sup>	G <sup>Su4</sup>	A <sup>Su4</sup>	B <sup>Su4</sup>	B <sup>Su4</sup>
C <sup>Su7</sup>	C <sup>#Su7</sup>	D <sup>Su7</sup>	E <sup>Su7</sup>	F <sup>Su7</sup>	F <sup>#Su7</sup>	G <sup>Su7</sup>	A <sup>Su7</sup>	B <sup>Su7</sup>	B <sup>Su7</sup>

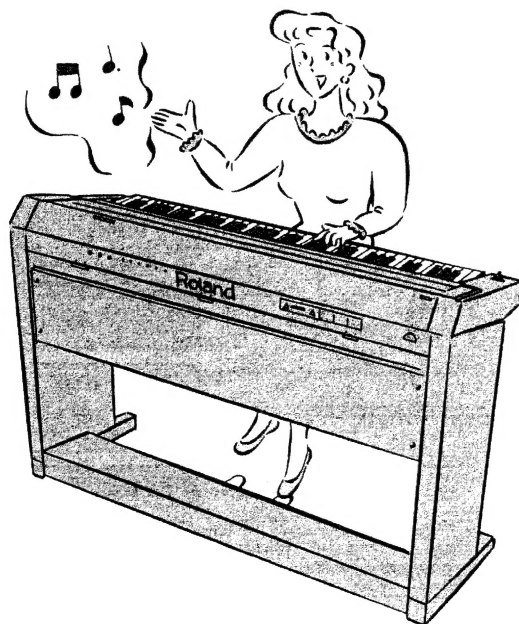


# Introduction

Thank you, and congratulations on your purchase of the Roland KR-500 Digital Keyboard. This keyboard offers the "real sounds" that have served to garner for Roland the reputation of being the leading manufacturer of synthesizers. In addition, thanks to its automatic accompaniment functions, unique to Roland, a new level of efficiency in musical creation has been reached. We are confident that this keyboard will bring hours of enjoyment and fun to everyone in your home. To help ensure that the KR-500 Digital Keyboard will be the perfect and reliable partner in your musical life and provide you with years of trouble-free service, we strongly recommend that you read this Owner's Manual.

## Features of the KR-500 Digital Keyboard

- Reproduction of the most realistic sounds possible for a variety of musical instruments, starting with the ever-versatile piano. [**RS-PCM sound sources**]
- Equipped with **Touch-Sensitivity**, providing you natural changes in the timbre and volume, according to how strongly you play the keys.
- 32 different **Music Styles** that give you a wide variety of unique performance patterns.
- The **Composer** function, which stores songs performed in memory so that you can reproduce them at any time.
- The **Chord Intelligence** function, which provides you with a rich variety of chords that you can call up with a simple one or two-finger operation.
- Integrated on-board **stereo speakers** with 15 W + 15 W of power, enable you to enjoy powerful, convincing performances in your room.
- **Reverb** and **Chorus** effects that will add rich musical dimensions and breadth to your notes.
- A **User Program** function that lets you store and recall compositions with just one tap on the panel.



**Roland KR-500** DIGITAL KEYBOARD

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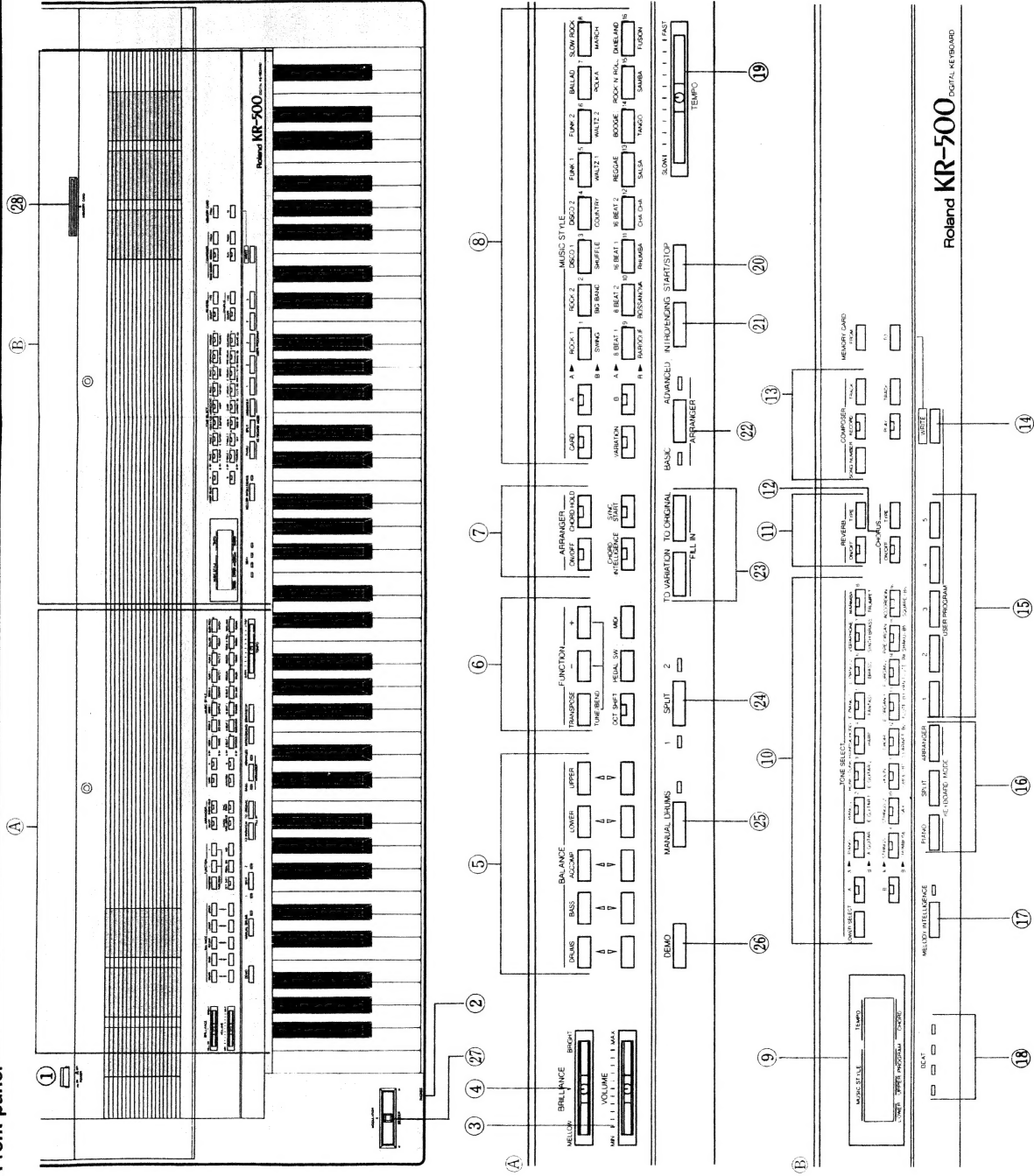
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## Panel Description

It will benefit you to learn the names and functions of the various parts.

### Front panel



1. **Power switch**  
This switch turns the power on and off (See page 8.)
2. **Bender lever**  
This lever allows you to change the pitch of the notes and/or apply vibrato to the notes that you are playing by moving the lever. (See page 12.)
3. **Volume**  
This control adjusts the overall volume of your musical output. (See page 9.)
4. **Brilliance**  
This control adjusts the brilliance of the tones that you play. (See page 10.)
5. **Balance**  
These buttons change the volume of each part when playing an ensemble. (See page 45.)
6. **Function**  
This sets the Pedal Switches and the Octave Shift etc. (For Pedal Switch Function, see page 43.) (For Octave Shift, see page 42.)
7. **Arranger**  
This provides automatic accompaniment based on the chords that you are playing with your left hand. (See page 31.)
8. **Music Style**  
This lets you select a favorite Music Style from among 32 pre-defined types. (See page 25.)
9. **Display**  
Displays a variety of useful information for your performances. The screen is backlit. (See page 13.)
10. **Tone Select**  
One Tone may be selected from the Upper 32 Tones and the lower 32 tones colors including - bass. (See page 11.)
11. **Reverb**  
You can add the effect of playing in a hall (presence) to your performance. (See page 46.)
12. **Chorus**  
You can add breadth to your music with this effect. (See page 48.)
13. **Composer**  
This is a music recorder (two-track sequencer) that can record and playback your performances. (See page 57.)
14. **Write button**
15. **User Programs**  
Placing the settings made on the panel into memory. (See page 52.)
16. **Keyboard Mode**  
From any condition, you can set to a desired playing mode (three types) instantly. (See page 12.)



### 17. Melody Intelligence

This function adds harmony to the melody that you are playing on the keyboard. (See page 36.)

### 18. Beat Indicator

This indicator starts to run at the tempo that is played when the rhythm starts. (See page 28.)

### 19. Tempo (TEMPO)

This control adjusts the playing tempo. (See page 28.)

### 20. Start/stop button

Use this button to start and stop your performances. (See page 26.)

### 21. Intro/Ending button

You can use this button to add an Intro at the beginning of your composition and an ending at the end of the piece. (See page 27.)

### 22. Arranger select button

Use (BASIC) when your composition is relatively simple, and use (ADVANCED) when your composition is more complex. (See page 32.)

### 23. Fill in

This function can insert a Fill in in the middle of your performance. (See page 33.)

### 24. Split button (SPLIT)

You can use this button to divide the keyboard into two parts and enjoy ensemble playing. (See page 16.)

### 25. Manual drum button (MANUAL DRUMS)

You can enjoy drum solo using specified keys. (See page 29.)

### 26. DEMO

This function is used when listening to a song for a demonstration performance. (See page 14.)

### 27. Headphones jack

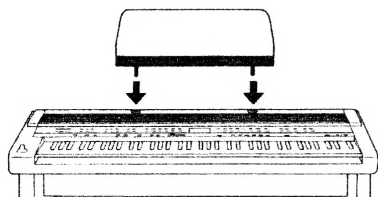
This jack is used to connect a pair of headphones (option: RH-12, RH-100). When headphones are used, sounds are not generated from the speakers. This allows you to play without disturbing others in your house or your neighborhood. (For headphones, see page 9.)

### 28. Card Slot

This slot is used for inserting the optional Memory Card (M - 256E) and the Music Style cards. (For details on the Memory Card, see page 63.) (For details on the Music Style cards, see page 67.)

## Music Rest

Please attach the supplied Music Rest to KR-500.



Always make sure this Music Rest is removed whenever the instrument is moved or shipped.

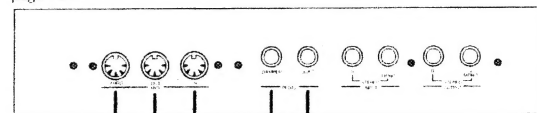
## Rear Panel

### Output jacks

These jacks let you connect the keyboard to an external amp or stereo system, so that you can enjoy louder and more powerful music. You can also use this to connect the keyboard to a tape recorder to record your performances. (For Output, see page 70.)

### Input jacks

These jacks can be used to connect a synthesizer or rhythm machine and output the sound from that instrument through the speakers of the KR-500. (For Input, see page 73.)



### MIDI connectors

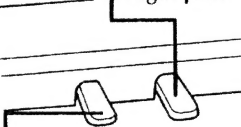
You can use these connectors to exchange MIDI messages with other electronic instruments (or a computer) that have MIDI connectors. This allows you to enjoy truly innovative ways of making music. (For a description of MIDI, see page 74.)

### Pedal jacks

Concerning pedals, you can use the pedal supplied with the specialized stand (optional), or an optionally available optional pedal switch (DP-2, DP-6, etc.). A pedal will function as a damper pedal if connected to the Damper Pedal jack, or as a soft pedal if connected to the Soft Pedal jack. (For Pedal, see page 73.)

## Pedal Section

### Right pedal



This is the damper pedal. When you press this pedal down with your foot, the sound slowly fades, even if you take your hands off the keyboard. This way you can obtain what is known as the sustained effect that will give the notes you play a trailing effect.

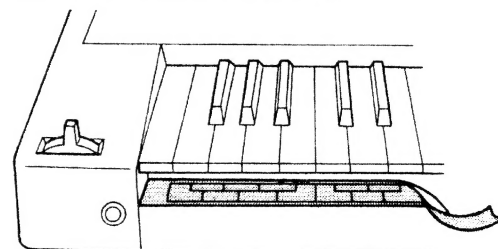
\* For tone colors that are continuous, such as those from a pipe organ, the note will be continue to sound as long as you press down on this pedal.

○ **Left pedal** This functions as the soft pedal. When pressed down, notes will have a soft tonal color and the volume will also be lower.

\* The center pedal and the left pedal can be used to control other aspects of your music when different functions are set. (For details on Pedal Switch Function, see page 43.)

## Keyboard strip

The keyboard strip is taped to the inside of the shipping container. Attach it to the instrument as shown below.



Attach the strip so that the indications on the strip match the positions on the keyboard.

The strip is very useful when using the Manual Drums function (the positions of various percussion instruments are noted on the strip) and also when using the Split Keyboard function (the split point is noted on the strip). (For Manual Drums, see page 29.) (For Split Keyboard, see page 16.)

### IMPORTANT NOTES

In addition to the items listed under Safety Precautions inside front cover, we request that you please read and adhere to the following.

#### The Power supply

- Whenever you make connections with other devices, always turn off the power to all equipments first. This will help prevent malfunctions and damage to speakers.
- Do not force the unit to share the same power outlet as one used for other devices such as motors and fluorescent lights. Be sure to use a separate power outlet.
- For approximately 3 seconds after the unit is turned on, the muting circuit functions, therefore no sound is heard.

#### Placement

- Should the unit be operated near a television or radio receivers, TV pictures may show signs of interference, and static might be heard on radios. In such cases, move the unit out of proximity with such devices. Plug any devices that generate electrical noise (motors, rheostats, etc.) and equipment that with high power consumption into a separate AC outlet.

#### Maintenance

- For everyday cleaning, wipe the unit with a soft dry cloth, or one that is dampened slightly. To remove dirt that is more stubborn, wipe it off using a cloth and a neutral detergent. Afterwards, make sure to wipe thoroughly with a soft dry cloth.
- Never apply benzene, paint thinners, alcohol or any like agents, to avoid discoloration or deformation.

#### Concerning memory backup

- Please be aware that the contents of memory may at times be lost; when sent for repairs or when by some chance a malfunction has occurred. Important data should be saved on the Memory card (M-256E), or written down on paper. During repairs, due care is taken to avoid the loss of data, however, in certain cases, such as when circuitry related to memory itself is out of order, we regret that it may be impossible to restore the data.

#### Other precautions

- Protect the unit from a strong impact.
- A certain small amount of heat will be radiated from the unit, and thus should not be considered abnormal.
- Before using the unit in a foreign country, check first with your local Roland Service Station.



**1**

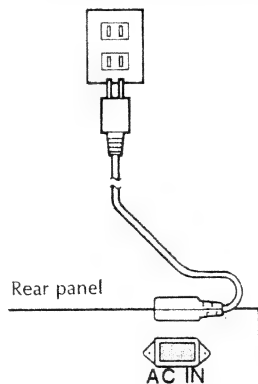
**Getting started**

## 1. Getting started

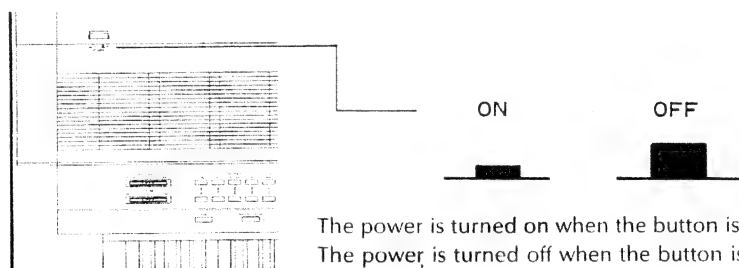
### 1. Power on

Connect the power cord to the instrument and plug the other end into an AC outlet.

\* Make sure that you always use only standard household current.



Press the **POWER** switch on the left side of the panel.



The power is turned on when the button is pressed.  
The power is turned off when the button is pressed again.

The following will be shown on the display.

ROLAND KR-500  
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After a short time, the display will change to the following, and you will be able to play.

A09. 8BEAT1 J: 74  
A09 A01

\* In this manual, this display will be referred to as the (Master Screen). Explanations of almost all operations will begin from this screen. (Master Screen, See page 13.)

### Important!!

The first time that you use this instrument or when you have not used it for a long time, the following will be displayed immediately after you power on the instrument, and you will not be able to play. This, however, is not a malfunction. At this time, simply press **WRITE** and the instrument will return to the normal status.

NO MEMORY BACKUP  
PRESS 'WRITE'

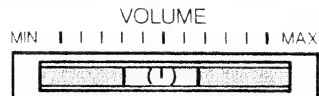
## 2. Adjusting the volume

Now the power is turned on. Try playing a few notes.

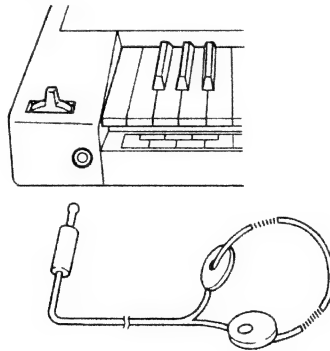
• When the power is turned on, the tone of all the keys is automatically set to piano.

Adjust the overall volume using the volume control.

The leftmost position of the volume control is (MIN) for the lowest sound level, while the rightmost position is (MAX) for the highest sound level.



The headphones jack is located to the left below the keyboard. Since sound will not be generated from the speakers when headphones are connected, you can practice without disturbing others around you.



• To gain the stereo effect of the KR-500, it is recommended that stereo headphones be used (such as Model RH-12 or RH-100 optional).

### 3. Adjusting the overall brilliance

By moving the BRILLIANCE control, you can adjust the overall balance of the sound.



The rightmost position of the control (BRIGHT) gives you the brightest sound, while the leftmost position of the control (MELLOW) gives you the most relaxed sound.

### 4. Changing the volume and sound from the keyboard

Playing the keys strongly will result in a larger, sharper sound, while playing the keys lightly will provide a softer sound with lower volume (Touch-sensitivity).



A soft, low-volume sound is produced when the key is pressed lightly.

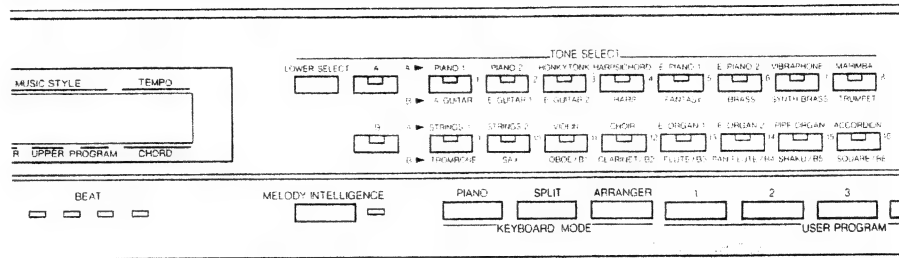


A sharper, high-volume sound is produced when the key is pressed strongly.

## 5. Selecting a Tone (I)

There are 38 types of Tones including bass that can be selected to match the song that you are playing. First try choosing various Tones while you are playing.

To select a Tone, press the button that corresponds to it.

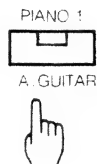


• When the Tone Select A LED is lit, the Tones shown above the buttons can be selected. When you press (B) and switch into the B section, Tones shown below the buttons can be selected.

To select **A.GUITAR**

### Operation

- ① Press TONE SELECT (B) and the B LED will light.
- ② Press **A.GUITAR**.



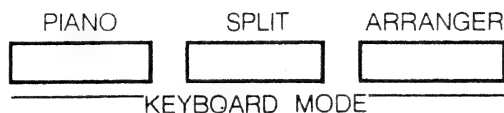
The following will be shown on the display.

```
UPPER tone
B01 A.GUITAR
```

Try other tones after a successful selection.

## 6. Keyboard Mode

By pressing one of the Keyboard Mode buttons, you can set the desired playing conditions instantly.



There are three Keyboard Mode buttons:

### PIANO

Press this button to play the unit as a real acoustic piano.

### SPLIT

Press this button to split the keyboard into two sections and enjoy ensemble performance.

• In the split mode, each Arranger function (see page 31) will be automatically set to off.

### ARRANGER

Press this button, and the Style Accompaniment will be ready instantly. (For details on the Style Accompaniment, see page 31.)

Changing the playing conditions in the Keyboard Mode will automatically change the function assigned to each pedal. (For details on the Pedal Switch Function, see page 43.)

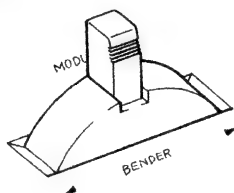
## A point of advice



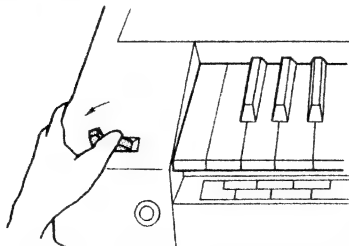
If the blinking of the Beat indicator bothers you, turn the tempo control to its leftmost position. This will cause the blinking to stop. (For details on the Beat Indicator, see page 28.)

## 7. Moving the Bender Lever

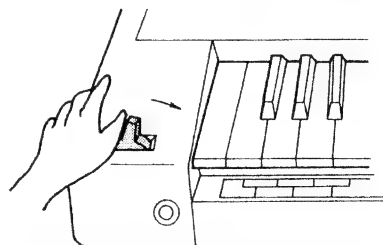
A lever such as that shown in the figure below is located on the left side of the front panel. It allows you to change the pitch of the notes and/or apply vibrato to the notes that you are playing by moving the lever.



- By moving the lever to the right or left, the pitch of notes played can be smoothly raised or lowered (pitch bend effect).



Leftward movement lowers the pitch.



Rightward movement raises the pitch.



## A point of advice

In the interest of enhancing the performance capabilities of the KR-500, certain of its tones have vibrato applied automatically when sounded. To cancel such vibrato, and instead use the bender lever to control the effect as desired, hold down **MELODY INTELLIGENCE** while turning power on.

## Note!!

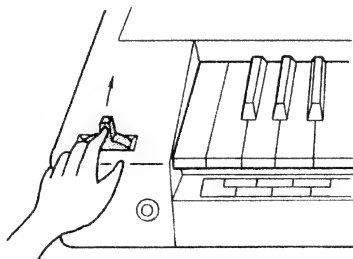
Complete an operation before the display returns to the "Master Screen".

With keyboard instruments such as the piano and organ, the pitch of the note that is produced depends on the key that you play. Thus, it is not possible to produce sounds between "E" and "F". With instruments such as the guitar and violin, however, the player can raise or lower the pitch of notes at will.

Although the KR-500 is a keyboard instrument, it allows you to produce this sort of playing effect (pitch bend effect) by means of the Bender Lever.

\* The maximum pitch bender range has been set span two semitones above or below, but this can be changed as desired. (For details on the pitch bender range, see page 41.)

- By pressing this lever forward (in the direction of the word MODULATION), you can apply vibrato to the notes you play.



Vibrato can be defined simply as "pulsations of sound."

Consider for example the violin, which sounds with more brilliance and beauty when played by a skilled musician. Or if you look closely, the vibration that can be seen in a singer's throat when their voice has followed a note to the limits. In either case, it is because of the numerous minute pulsations in the sound that it is perceived as being more pleasing.

\* Vibrato is most effective when applied to sound close to the end of its duration.

## 8. Master Screen and Control Screen

Usually the "Master Screen", which shows the status of all settings is displayed. However, once you begin setting tones and functions, the display will switch to the "Control Screen" to help you with operations (when an operation has completed, the display returns to the "Master Screen").

Master Screen

```
A09 8BEAT1  J: 74
A09 A01
```

Control Screen (Various other types are available.)

```
LOWER tone
A09 STRINGS 1
```

\* If no action is performed for a short period (2-3 seconds) during operations, the display will return to the "Master Screen". In such a case, you must perform the operation over again from the beginning.

All operations that will be described later on will be based on these two screens. In the next paragraph, you will select a Demo song using the "Control Screen".

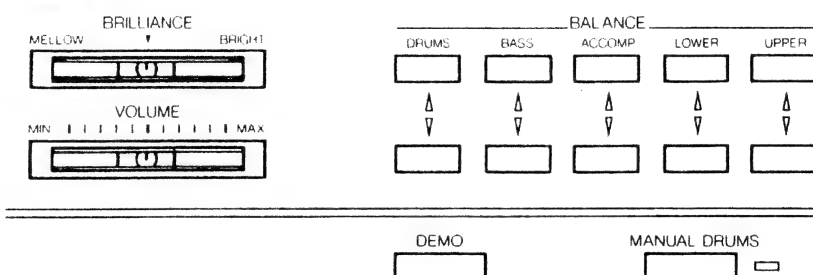
## 9. DEMO songs

### (Preprogrammed performance data)

The superior performance capabilities of the KR-500 are best grasped through listening to its **DEMO SONGS**. Five songs, which can be listened to anytime you want, have been provided as listed below:

DEMO 1	"Izoo = the Chicks"	song by Armin Woods	©1989 by Armin Woods
DEMO 2	"Time in the Life"	song by Ichi Itoh	©1989 by Ich Itoh
DEMO 3	"Mr. Software"	song by Armin Woods	©1989 by Armin Woods
DEMO 4	"Sanley's Big Time"	song by Armin Woods	©1989 by Armin Woods
DEMO 5	"Stylish"	song by Dave Smith	©1989 by Roland Corp.

#### Operation



① Press **DEMO**.

The display will then appear as follows:

```
DEMO - ALL SONGS
PRESS START/STOP
```

② If you want to listen to all songs consecutively, go on to the next step.

To listen to a particular song, press **DEMO** until the desired one is selected.

\* Each press of **DEMO** provides a progression through selections as follows:

**ALL SONGS → DEMO1 → DEMO2 → DEMO3 → DEMO4 → DEMO5 → ALL SONGS → ...**

### Note!!

Be aware that during play of DEMO SONGS, the following will apply:

- No sound will be produced when any keys are played.
- Beyond adjustment of volume and brilliance, no other controls are available.

③ Press **START/STOP** before the readout for **DEMO SONGS** disappears. (Play starts when it is pressed.)

④ As required, the overall volume can be adjusted with the volume control, and the brilliance can be adjusted with the brilliance control.

⑤ If you wish to stop during play, press **START/STOP** once again.

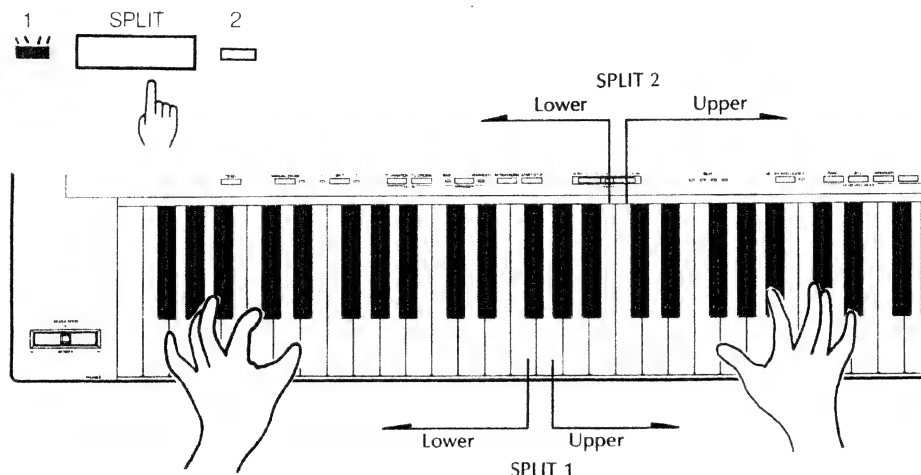
**2**

**Playing  
an ensemble**

## 2. Playing an ensemble

### 1. Playing with the keyboard divided

To play an ensemble, it is necessary to divide the keyboard into a part for the melody and a part for the accompaniment. This is called “split” playing. By pressing **[SPLIT]**, you can divide the keyboard.



#### Note!!

When you press **[SPLIT]**, the split LED will light and the Tone that has been set for all of the keys will automatically be allocated as the Upper Tone.

The place at which the keyboard is divided is called the Split Point; the keys above this point are called Upper, while the keys below this point are called Lower. Different Tones may be set for Upper and Lower.

Further, there are two split points provided, Split 1 and Split 2. Each press of SPLIT provides a selection, in revolving order, as follows: Split 1 → Split 2 → Off (no split in effect).

\* The split points are marked on the keyboard strip. (For details on the keyboard strip, see page 5.)

## 2. Selecting Tones (II)

### a. Selecting an Upper Tone

Tones that have been selected for the Upper part are called Upper Tones.

When the Tone Select A LED is lit, the Tones shown above the buttons can be selected. For Tones shown below the buttons, switch into the B mode by pressing **[B]** then select.

Selecting **[E.PIANO 1]** for the Upper Tone:

#### Operation

From the "Master Screen"

① Press **[A]** to light the Tone Select A LED.

② Press **[E.PIANO 1]**.

```
UPPER tone
A05 E.PIANO 1
```

## 2. Playing an ensemble

### b. Selecting a Lower Tone

A Tone that is selected for the Lower part is called the Lower Tone. Press **LOWER SELECT** in the Tone Select group, to switch to the Lower Tone .

```
LOWER tone
A09 STRINGS 1
```

From this point on, the operation is the same as that for the Upper Tone.

\* See page 19 for a list of Tones.

Select **E.ORGAN 1** for the Lower Tone:

#### Operation

From the "Master Screen"

- ① Press **LOWER SELECT**
- ② If Tone Select B LED is lit, press A button to turn on A LED.
- ③ Press **E.ORGAN 1**

```
LOWER tone
A13 E.ORGAN 1
```



## A point of advice



Whenever you make a tone change while any keys still depressed, the tone that was being sounded will still continue to sound. Only those keys which you afterwards press will be sounded using the new tone. This feature, when used in combination with the damper pedal can provide some interesting effects activated by layering a variety of tones one after another.

## c. Notes on Selecting Tones

\* When selecting Tones shown below the buttons and their names are followed by /B will be selected as the Upper Tone if the Upper Tone Control Screen is currently displayed, while the /B numbered tone will be selected the tone with its name coming before the slash as the Lower Tone if the Lower Tone Control Screen is currently displayed.

By pressing **SQUARE / B6**, for example, you can select [SQUARE] as the Upper Tone or select B6 (TUBA) as the Lower Tone.

When the Upper Tone Control Screen is current:

Pressing **SQUARE / B6** will cause B6 [SQUARE] to be selected.

```
UPPER tone
B16 SQUARE
```

When the Lower Tone Control Screen is current:

Pressing **SQUARE / B6** will cause B6 (TUBA) to be selected.

```
LOWER tone
B16 TUBA
```

\* Any Tone can be selected even when the rhythm has already started.

\* When the power is turned on, the following tones will be selected.

Upper Tone ..... Piano 1  
Lower Tone ..... Strings 1

### List of Tones

#### <Group A>

A01 PIANO 1  
A02 PIANO 2  
A03 HONKYTONK  
A04 HARPSICHORD  
A05 E.PIANO 1  
A06 E.PIANO 2  
A07 VIBRAPHONE  
A08 MARIMBA  
A09 STRINGS 1  
A10 STRINGS 2  
A11 VIOLIN  
A12 CHOIR  
A13 E.ORGAN 1  
A14 E. ORGAN 2  
A15 PIPE ORGAN  
A16 ACCORDION

#### <Group B>

B01 A.GUITAR  
B02 L. GUITAR 1  
B03 E.GUITAR 2  
B04 HARP  
B05 FANTASY  
B06 BRASS  
B07 SYNTH BRASS  
B08 TRUMPET  
B09 TROMBONE  
B10 SAX

#### Upper part

B11 OBOE  
B12 CLARINET  
B13 FLUTE  
B14 PAN FLUTE  
B15 SHAKUHACHI  
B16 SQUARE

#### Lower part

B11 (B1) ACOU BASS  
B12 (B2) ELEC BASS  
B13 (B3) SLAP BASS  
B14 (B4) FRETLESS BASS  
B15 (B5) SYNTH BASS  
B16 (B6) TUBA

## 2. Playing an ensemble

### A point of advice



Since chords that are played on the Lower keyboard when the "Arranger" is turned on are shown by their chord names, you can remember them by both sight and sound.

## 3. Let's learn Chord Names

### a. Root note and composite tones

If you press "C, E, G" on the Lower part of the keyboard (when the "Arranger" is turned on), the following will be displayed (For details on Arranger ON/OFF, see page 31.)

C major

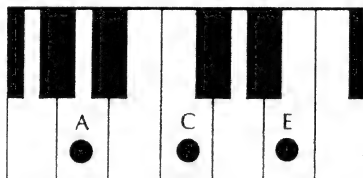


```
A09 8BEAT1  74
A09 A01    C Ma
```

This is because the notes that you played, "C, E, G" represent the chord known as C major.

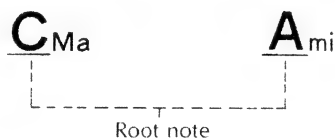
If you press "A, C, E" the display will change to the following:

A minor

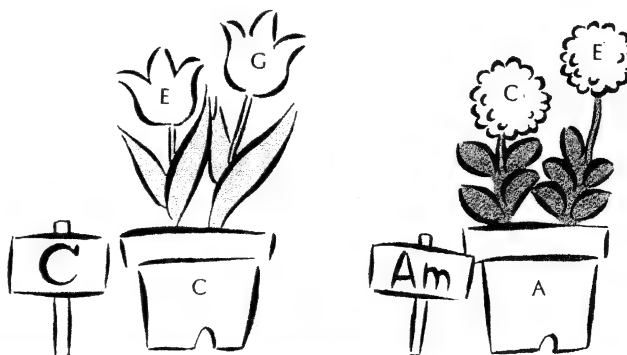


```
A09 8BEAT1  74
A09 A01    A mi
```

The chord that you played is represented as A minor.

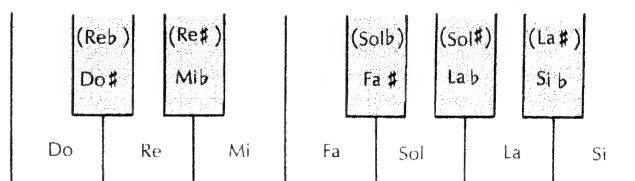
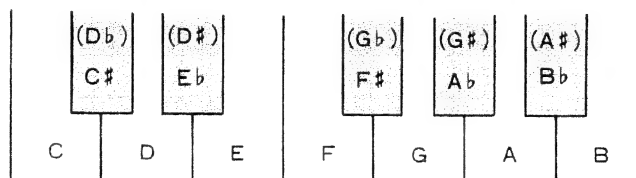


- Root note . . . . . The root note is the tone that is fundamental within the chord. This note is used in writing the name of the chord, and are noted using upper case C through B (# or b is also sometimes used). For C major, for example, the root note is C. For A minor, the root note is A.
- Composite notes . . . These refer to the different notes that make up a chord. For C major, these are "C," "E," and "G." For A minor, these are "A," "C," and "E."



## b. Reading chord names

For the root note of a chord, there are a total of 12 black and white keys from "C" to "B." These can be represented using the characters of the alphabet along with # and b. The correspondence is as follows.



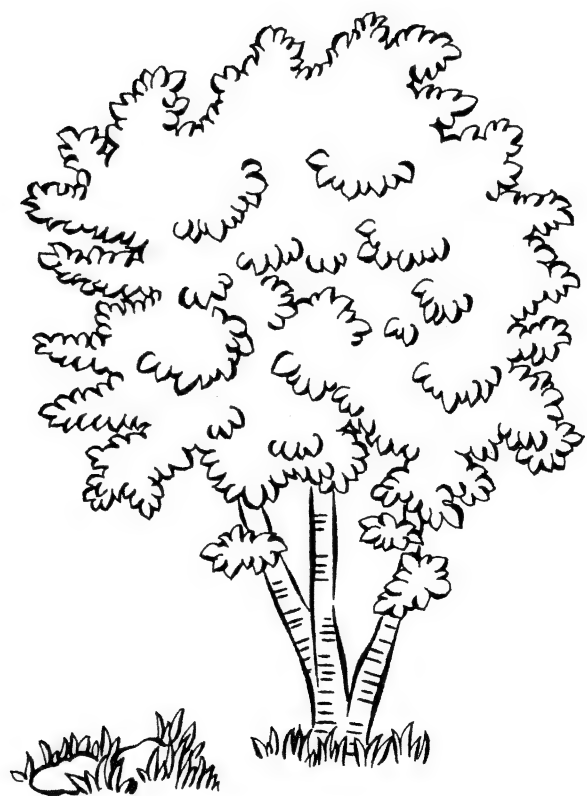
For each root note, there are 10 chords that can be distinguished.

- For the case of C as the root note:

Chord name	KR-500 Indication
C major	C Ma
C minor	C mi
C seventh	C 7
C major seventh	C Ma7
C minor seventh	C mi7
C minor seventh flat five	C $\phi$
C suspended fourth	C Su4
C suspended seventh (C seven sus four)	C Su7
C augmented	C Aug
C diminished	C Dim

The chord names can also be found elsewhere indicated as shown below:

C Ma	C, Cmaj	C $\phi$	Cm7(b5), Cm7 (-5), C-7 (-5)
C mi	Cm	C Su4	Csus4
C 7		C Su7	Csus7, C7sus4
C Ma7	C $\Delta$ 7, Cmaj7, CM7	C Dim	Cdim, Cdim7, Co, Co7
C mi7	Cm7, C-7	C Aug	Caug, C (#5), C (+5)



# 3

**Having fun  
with Music  
Styles**

3

### 3. Having fun with Music Styles

## 1. Music Styles

With Music Styles, it's possible to select a rhythm that you like and the perfect accompaniment for that rhythm.

### a. What are Music Styles?

Until now, some keyboards (with automatic accompaniment) have simple repeatedly played chords, in keeping with the rhythm, or have provided arpeggio for them, automatically adding bass notes. By just mechanically repeating an accompaniment pattern, however, it is impossible to come close to the music of a true band or orchestra ensemble. With the new "Arranger" automatic accompaniment function adopted in the KR-500, "Music Styles" are the centerpiece of the design.

#### Music style

There are many different performing styles in the world of music. From listening to live performances and records, we have all felt the difference in style from "Jazz" to "Classical music". This is because the "musical atmosphere" is created by a combination of distinctive rhythms and tempos, music instruments, the melody being played, and the phrasing.

The KR-500 keyboard combines all of these elements into "Music styles".

(Music Style)

- Rhythm
- A tempo suited to the rhythm
- Selection of accompanying instruments matched to the rhythm
- An arrangement suited to the rhythm

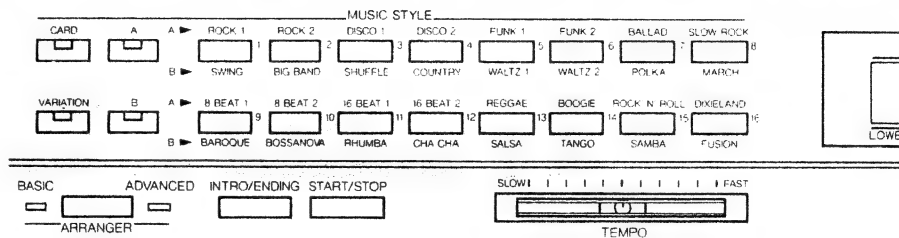
There are 32 different Music Styles covering a very wide range available with this instrument. When the "Arranger" is turned on and a "Music Style" is selected, a Tone and arrangement matched to the rhythm will be automatically selected. After this, you can enjoy genuine automatic accompaniment just by playing. (For details on the Arranger, See page 31)

When you use "Music Styles" in this way for automatic accompaniment, it is called "Style Accompaniment".

• When you start "Music Styles" when the "Arranger" is off, you can enjoy performances of rhythms (drums) only.



## b. Selecting Music Styles



Music styles can be selected from the following list:

### List of Music Styles

#### <Group A>

A01 ROCK 1  
A02 ROCK 2  
A03 DISCO 1  
A04 DISCO 2  
A05 FUNK 1  
A06 FUNK 2  
A07 BALLAD  
A08 SLOW ROCK  
A09 8 BEAT 1  
A10 8 BEAT 2  
A11 16 BEAT 1  
A12 16 BEAT 2  
A13 REGGAE  
A14 BOOGIE  
A15 ROCK 'N' ROLL  
A16 DIXIELAND

#### <Group B>

B01 SWING  
B02 BIG BAND  
B03 SHUFFLE  
B04 COUNTRY  
B05 WALTZ 1  
B06 WALTZ 2  
B07 POLKA  
B08 MARCH  
B09 BAROQUE  
B10 BOSSA NOVA  
B11 RHUMBA  
B12 CHA CHA  
B13 SALSA  
B14 TANGO  
B15 SAMBA  
B16 FUSION

\* Music Styles shown above the buttons can be selected when the A LED is lit. To select Music Styles appearing below the buttons, press **B** so that the B LED will light.

Let's start out by selecting **SAMBA** :

#### Operation

From the "Master Screen"

- ① Should the A LED be lit, press **B** so that the B LED will light.
- ② Press **SAMBA**.

```
B15 SAMBA    #120
A09 A01
```

## 2. Start/Stop

When the Arranger is turned on, you can enjoy many types of automatic accompaniment. Even when it is turned off, you can have fun with rhythm-only accompaniment (drums)—and the KR-500 can be used as a rhythm machine (For details on the Arranger, see page 31.)

### a. Starting a rhythm

There are four ways to start a rhythm, as described below. Use them according to the needs of your performance.

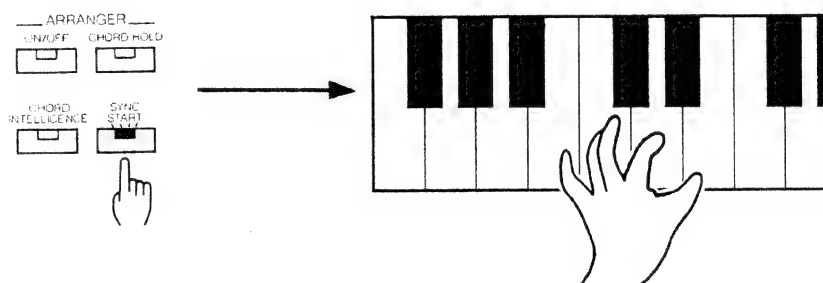
- Press **START/STOP**.

The rhythm will start when this key is pressed.



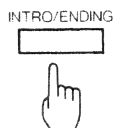
- Press **SYNC START**.

When playing in the split mode with Sync Start on, a rhythm can be started by pressing one of the Lower keys. And when the split is off, a rhythm will start by pressing one of the all keys.



- Press **INTRO / ENDING**

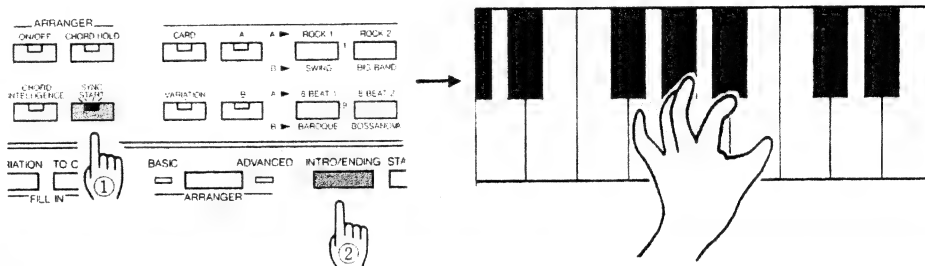
This starts a rhythm introduction matched to the Music Style that you selected. With Arranger ON, an orchestral introduction will start. (See Arranger, page 31.)



\* The length and pattern of the Intro depends on the Music Style selected.

- Press **SYNC START** and then press **INTRO / ENDING**.  
(The SYNC START LED will start to blink at this time.)

By pressing one of the Lower keys, a rhythm will start after the Intro.



## b. Stopping a rhythm

There are two ways to stop a rhythm while performing.

- Press **START / STOP**.

The rhythm will stop when this button is pressed.

- Press **INTRO / ENDING**.

By pressing this button, the rhythm will stop automatically by playing an ending drum phrase matched to the Music Style. With Arranger ON, an orchestral ending will play and the Style selected will automatically stop. (See Arranger, on page 31.)

\* The length and pattern of the ending depends on the Music Style selected.

### 3. Having fun with Music Styles

#### Note !!

Note on Adjusting the Tempo  
During Style Accompaniment, first adjust the tempo control to a position close to the preset tempo. Then you will be able to adjust the tempo as necessary. If you only move the control slightly and the tempo does not change, this does not indicate a malfunction.

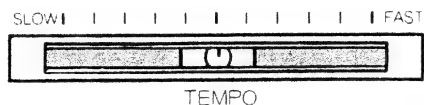
#### A point of advice

You can change to a different Music Style while playing and continue to use the original tempo that you specified.  
This way, for example, you can switch from rock into baroque and play some very elaborate songs.

#### c. Adjusting the tempo

Adjust the speed of the tempo as necessary by using the tempo control.

On the KR-500, the most appropriate tempo for each of the Music Styles is already set in advance. (These are called preset tempos.)



The tempo becomes faster the further you move this control to the right.

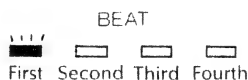
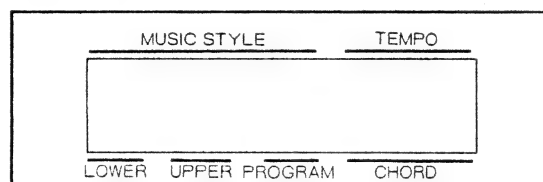
The tempo is indicated on the Upper right of the display in beats per minute: (For example: ♪ : 100.)

This function is very convenient because you can set the tempo before your performance.

\* Tempo = The range over which the tempo can adjusted is 32 - 250 beats per minute.

#### d. Beat

The Beat Indicator starts to light (blink) at the speed of the tempo that is specified when a rhythm starts. Since you can verify this at the beginning first beat of a measure, it shows you very clearly the timing when you add fill in or other elements.



\* In four-beat time, the indicator lights up in red on the first beat, and then lights in green from the second to the fourth beat. This is repeated until the rhythm stops.

\* In the case of three-beat timing, the indicator does not blink on the fourth beat. Similarly, in the case of two-beat timing, the indicator does not blink on the third and fourth beats.

## A point of advice

Here is a little technique that might prove handy. When playing with the Manual Drum function, you can add pitch bend effect by using the bend-er lever. (The pitch bender range for the Manual Drums is fixed at one octave.) This means you can play drum solos that cannot be produced by an ordinary rhythm machine. (For details on the pitch bender range, see page 41.)

## A point of advice

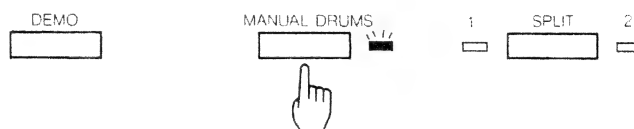
If you play any key higher than A in the picture, the Upper tone currently set will be heard.

# 3. Playing percussion instruments from the keyboard

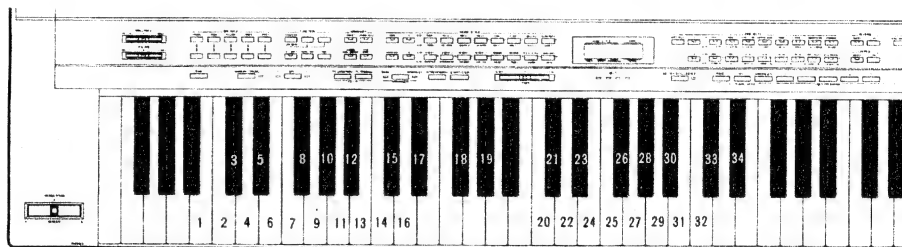
When using the Manual Drum function, 34 different types of percussion instruments can be directly played from the Manual Drum keyboard, (The Drum instruments are indicated by the keyboard strip.)

### Operation

(1) Press **MANUAL DRUMS** and the Manual Drums LED will light.



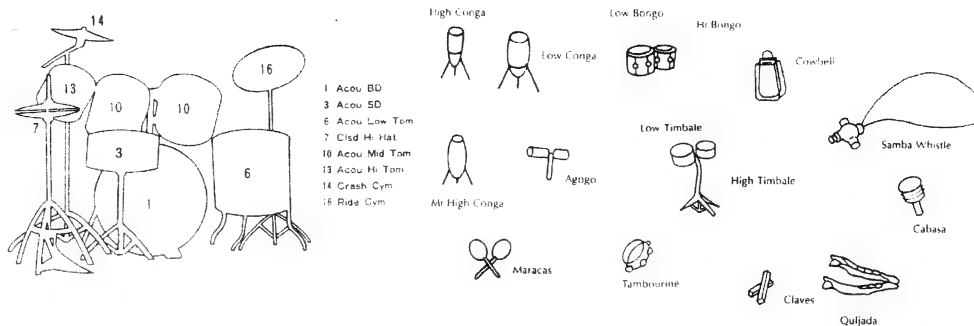
Each percussion instruments is assigned to the keyboard as shown in the figure below:



- |                   |                   |
|-------------------|-------------------|
| 1. Acou BD1       | 18. Tambourine    |
| 2. Acou BD 2      | 19. Cowbell       |
| 3. Rim Shot       | 20. High Bongo    |
| 4. Acou SD        | 21. Low Bongo     |
| 5. Hand Clap      | 22. Mt High Conga |
| 6. Elec SD        | 23. High Conga    |
| 7. Elec Low Tom   | 24. Low Conga     |
| 8. Clsd Hi Hat    | 25. High Timbale  |
| 9. Acou Low Tom   | 26. Low Timbale   |
| 10. Open Hi Hat 2 | 27. High Agogo    |
| 11. Elec Mid Tom  | 28. Low Agogo     |
| 12. Open Hi Hat 1 | 29. Cabasa        |
| 13. Acou Mid Tom  | 30. Maracas       |
| 14. Elec Hi Tom   | 31. Smba Whis S   |
| 15. Crash Cym     | 32. Smba Whis L   |
| 16. Acou Hi Tom   | 33. Quijada       |
| 17. Ride Cym      | 34. Claves        |

- \* To release the Manual Drum function, press **MANUAL DRUMS** once more. (The LED will then go out.)
- \* You can use the Manual Drum function even when the rhythm that you have selected is already playing.

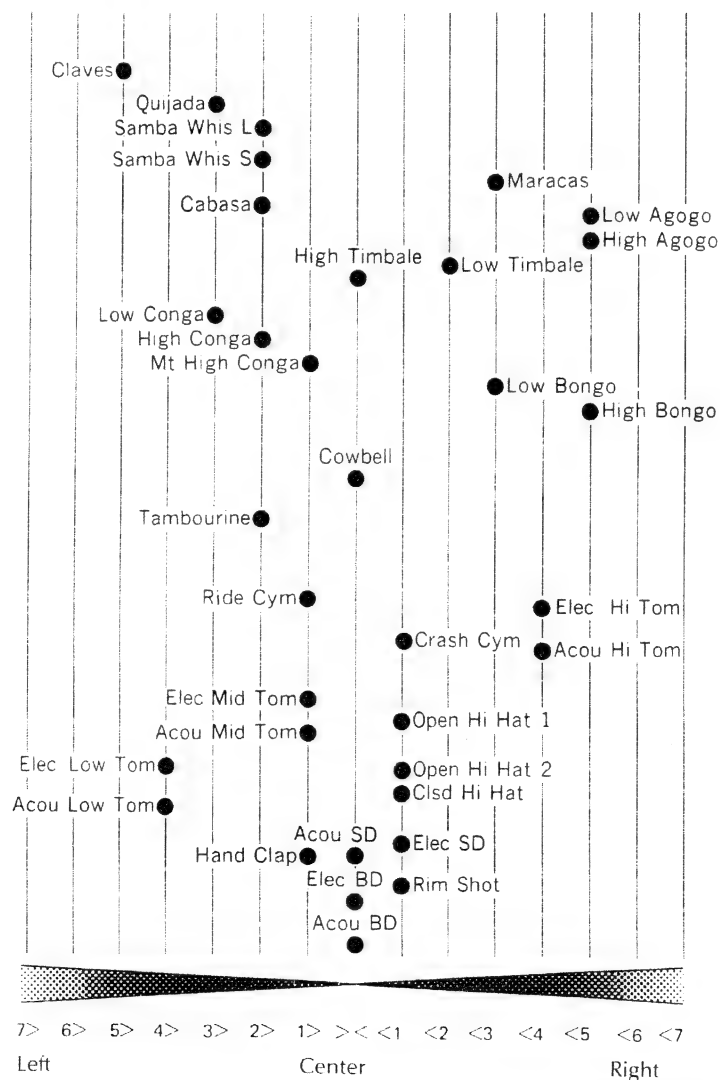
### 3. Having fun with Music Styles



Now, you can play with your fingers instead of a drum stick. It is also possible to play to the automatic rhythm performance.

The KR-500 has stereo output. In using this effect to the best advantage, the percussion instruments can be heard in a predetermined direction (orientation) between the two speakers (R and L).

Stereo balance



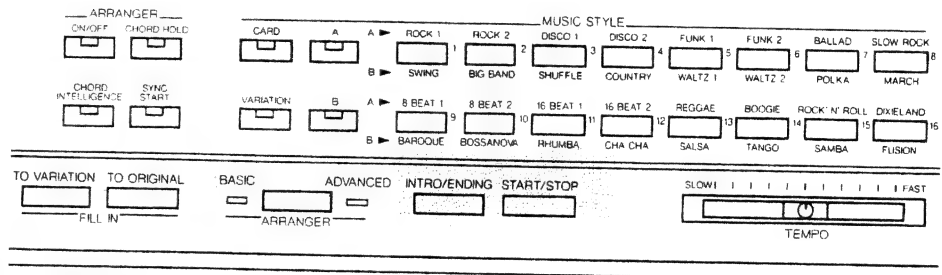
If the pan positioning is unclear, turn the reverb off.

## 4. How to create Style Accompaniment (Automatic Accompaniment)

Style Accompaniment is called "Automatic Accompaniment" and uses the Arranger function. Since the accompaniment will change according to the style selected and the chord pressed, you can enjoy many different types of variations.

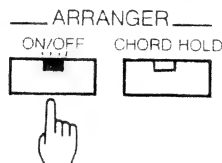
### a. Arranger ON/OFF

Preparation for Style Accompaniment is completed just by turning the Arranger on and selecting a Music Style. Then just start the rhythm and play the chords with your left hand.



#### Operation

- ① Press the Arranger **ON / OFF** button and the Arranger LED will light.



- ② When the Arranger is on, the keyboard is automatically divided into Upper and Lower at SPLIT 1.
- ③ Choose a Music Style that you like.
- ④ Start the rhythm and play chords from the Lower part of the keyboard. When you play a chord, accompaniment appropriate to that chord will automatically start playing at the same time.
- ⑤ Stop the rhythm (See page 27.)

### 3. Having fun with Music Styles

#### b. Arranger types

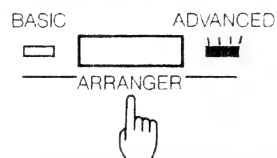
For each Music Style, there are two accompaniment patterns provided, BASIC and ADVANCED.

BASIC ..... Simple arrangement

ADVANCED ..... More complex arrangement

##### Operation

- ① Press the Arranger select button **ARRANGER** and the LED for the type of accompaniment that you wish to use will light.



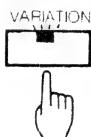
- \* One of the two Arranger select LED's must be lit.
- \* When you turn the power on, ADVANCED accompaniment is automatically selected.

#### c. Variations

For each of the 32 Music Styles, there is an Original pattern and a Variation pattern provided. A variation pattern can be effectively used for the latter part of the song.

##### Operation

- ① Press **VARIATION** and the Variation LED will light up.



- \* By pressing (VARIATION) once more, the Variation LED will be turned off and the original pattern will be selected.

There are four combinations of arrangements and variations.

- BASIC (simple arrangement) with original pattern
- BASIC (simple arrangement) with variation pattern
- ADVANCED (complex arrangement) with original pattern
- ADVANCED (complex arrangement) with variation pattern

- \* To turn the variation ON/OFF, you can also use Fill in.



## d. Fill in

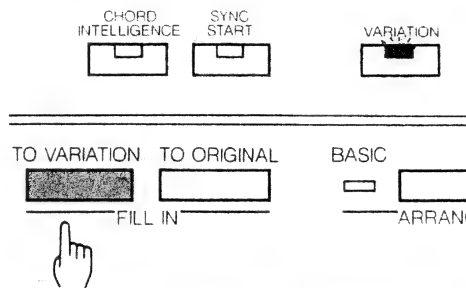
FILL IN is a break in the melody provided by drums or other instruments (a drum roll, for instance); that is, it is a fill-in in the song.

For FILL IN, there are two buttons provided, **TO VARIATION** and **TO ORIGINAL**.

By pressing one of these buttons, you can select which type of drum accompaniment pattern you wish to proceed to after the Fill in. (For details on variations, see page 32.)

### ○ Fill in to variation

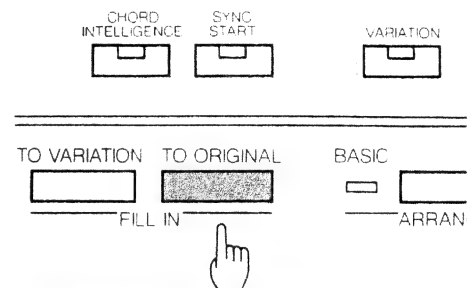
If you press **TO VARIATION**, the rhythm will proceed to play the variation on the same arrangement (BASIC or ADVANCED) after an appropriate one-bar Fill in.



\* At this time, the **VARIATION** LED is lit, and variation goes into the ON mode. If variation was ON at the beginning, the variation performance will continue unchanged after the Fill in.

### ○ Fill in to original

By pressing **TO ORIGINAL**, the original pattern of the arrangement selected (BASIC or ADVANCED) will be played after an appropriate Fill in of one bar.



\* The **VARIATION** LED will be OFF at this time and variation will be in the OFF mode. If variation was OFF at the beginning, the original performance will continue to play unchanged after the Fill in.

### 3. Having fun with Music Styles

#### e. Chord Hold

When using the Chord Hold function, during playing with a style, chords that you play on the Lower part of the keyboard are held and continue to sound until you play another note. For example, chord hold can be started so you can do a button operation for fill in playing, or the like during performance.

##### Operation

① Press **CHORD HOLD**. The CHORD HOLD LED will light when you press the button.

\* When split playing is off and you press **CHORD HOLD**, the keyboard will automatically be divided at the **SPLIT 1** point.

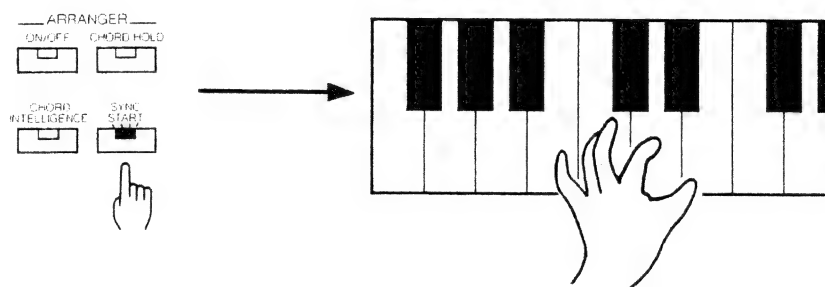
\* To turn CHORD HOLD off, press **CHORD HOLD** again and the chord hold LED will be turned off.

\* When you change the split point by pressing **(SPLIT)**, the chord that was being held will be canceled and the accompaniment won't start until you play another key.

\* Lower Tones cannot be held (sustained) using this function. See Pedal Switch for Lower Tone sustain.

#### f. Sync Start

When playing in the split mode by using the Sync Start function, the accompaniment will start when you play a key on the Lower part. And when the split is off, a rhythm will start by pressing one of the all keys. (For starting rhythm, see page 26)



## g. Chord Intelligence

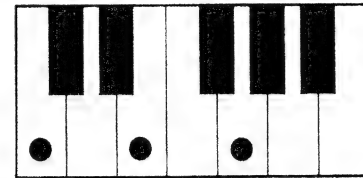
By using the Chord Intelligence function, you can specify that a particular chord (this is referred to as the "Intelligent Chord") be played by a simple one or two-finger operation.

☆ Major ..... Press the root note of the chord.

Example) C Major



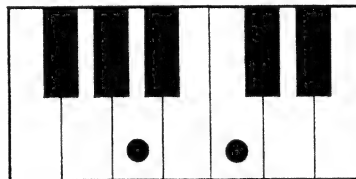
Chord intelligence: on



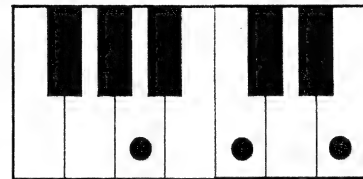
Chord heard

☆ Minor (mi) ..... Press the root note and the note that is three half-steps above it (a minor third above the root note).

Example) A mi



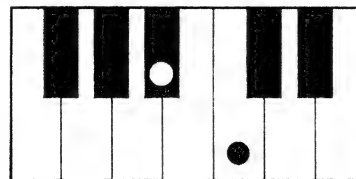
Chord intelligence: on



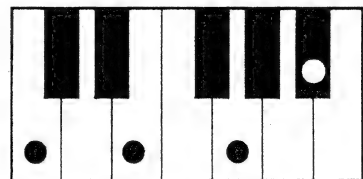
Chord heard

☆ Seventh (7) ..... Press the root note and the note that is two steps below it (a major second below the root note).

Example) C 7



Chord intelligence: on



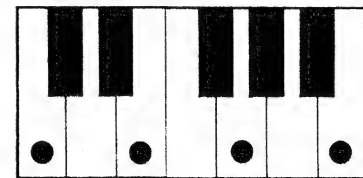
Chord heard

☆ Major seventh (Ma7) .... Press the root note and the note that is one step below it (the note a minor second below the root note).

Example) C Ma7



Chord intelligence: on



Chord heard

### 3. Having fun with Music Styles

#### Example

When the root note is C (Do)

★ Chord name

▶ Example of KR-500 standard indications

→ Abbreviated forms

★ C major

▶ C Ma → C

★ C major seventh

▶ C Ma7 → Cmaj7

★ C seventh

▶ C7 → C7

★ C minor

▶ C mi → Cm

★ C minor seventh

▶ C mi7 → Cm7

★ C augmented

▶ C Aug → C<sup>+</sup>

★ C suspended fourth

▶ C Su4 → C<sup>sus</sup>4

★ C minor seventh flat five

▶ C<sup>ø</sup> → Cm7b5

★ C diminished

▶ C Dim → C<sup>dim</sup>

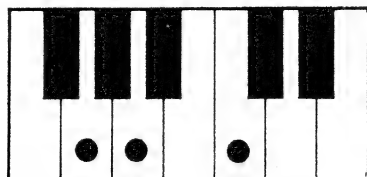
★ C suspended seventh

▶ C Su7 → C<sup>sus</sup>7

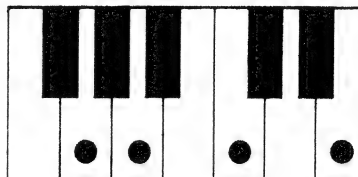
Among these chords, those marked with ★ (outlined star) can be played with one or two fingers by means of the Chord Intelligence function.

★ Minor seventh (mi7) . . . . Press the root note and the note that is three steps above it (minor third) along with the note that is two steps below it (minor second).

Example) A mi7



Chord intelligence: on



Chord heard

#### Operation

① The Chord Intelligence LED will light when you press **CHORD INTELLIGENCE**

To turn the Chord Intelligence function off, just press **CHORD INTELLIGENCE** once more.

\* The KR-500 can distinguish the ten types of chords. (See "Example" on the left.)

\* For chords other than those noted on the left side, they are noted by (lowest tone played) and (\*\*\*) in abbreviated forms.

A09 8BEAT1 J : 74  
A09 A01 C \*\*\*

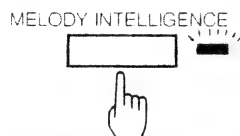
### h. Melody Intelligence

By using the Melody Intelligence function, you can add harmonies to the melodies that you play.

\* This function can only be used when Arranger is on and the Lower part of the keyboard is used for playing chords.

#### Operation

① Press **MELODY INTELLIGENCE** and the Melody Intelligence LED will light. If you press this button once more, the LED will be turned off.



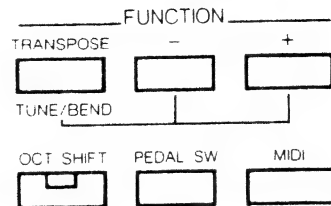
\* When the Melody Intelligence function is turned on, the keyboard will automatically be divided at the SPLIT 1 position.

**4**

**For Better  
Performances**



### 1. Setting the functions



Many settings of functions can be made that will make performing easier.  
The functions that can be set here are the following.

- Transpose . . . . . Shifts the pitch up or down by half steps.
- Master Tune . . . . . For tuning the KR-500 with other instruments.
- Pitch Bender Range . . . . Adjusts the amount of change in pitch that can be made by the bender.

\* These three functions can be selected in revolving order each time the (TRANSPOSE / TUNE / BEND) function button is pressed. The operation can be performed once you have the Control Screen for the desired function.

- Octave Shift . . . . . This function shifts the pitch range of the Upper and Lower Tones in octave units.
- Pedal Switch Function . . . . This feature allows you to control nine different functions using the foot pedal.
- MIDI . . . . . These connectors allow you connect other musical instruments to the MIDI connectors on the KR-500 and enjoy all sorts of innovative and experimental performing.

## a. Transpose

By using the Transpose function, you can play from the same position on the keyboard, and have the keyboard sound in other keys, higher or lower.

In this case, for example,

Song in major key B → transpose to B → Song in major key C



It seems difficult...

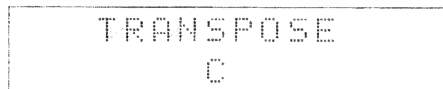
but it's really easy!

For a difficult key with many sharps or flats, it's quick and easy to change to a simpler key.

### Operation

From the "Master Screen"

- ① Press **TRANSPOSE / TUNE / BEND** until the transpose control screen is displayed.



\* If another "Control Screen" is displayed, press **TRANSPOSE / TUNE / BEND** to obtain the Transpose "Control Screen".

- ② Next decide the key to which you wish to move. Each time you press **+**, the key is raised by a half note. Each time you press **-**, the key is lowered by a half note.

\* The maximum range of transposition is within one octave.

## 4. For Better Performances

### b. Master Tune

This function allows you to change the master tune of the instrument that you are using. Use this function to match the tuning of instruments when you are playing in an ensemble with other instruments. The master tune setting range is from 415.3 Hz to 466.2 Hz, and you can make changes in units of 0.1 Hz. The master tune setting is retained even after the power is turned off.

#### Operation

From the "Master Screen"

- ① Press **TRANPOSE / TUNE / BEND** until the Master Tune "Control Screen" is displayed.

MASTER TUNE  
440.0 Hz

\* If another "Control Screen" is displayed, press **TRANPOSE / TUNE / BEND** again to obtain the Master Tune "Control Screen".

The pitch that is displayed is the value that was previously set.

- ② Next adjust the pitch. The pitch is raised by pressing **+** and lowered by pressing **-**.

\* The pitch that you set will be retained in memory even if the power is turned off, until you change it again.  
\* When shipped from the factory, the master tune is set at 440.0 Hz.



## A point of advice



Although it is possible to set the pitch bender range as wide as possible to obtain a dynamic effect, a setting of [1~3] for ordinary playing will make it easier to control.

## c. Pitch Bender Range

The range over which the pitch bend effect is obtained (pitch bender range) can be set to suit the contents of the music that you are playing. (For details on the pitch bend effect, see page 12.)

### Operation

From the "Master Screen"

- ① Press the **TRANPOSE / TUNE / BEND** button until the Pitch Bender Range "Control Screen" is displayed.

PITCH BENDER  
RANGE = 02

The pitch bender range that is displayed is the value that was set previously.

\* If another "Control Screen" is displayed, press **TRANPOSE / TUNE / BEND** again to obtain the Pitch Bender Range "Control Screen".

- ② Next adjust the pitch bender range. The pitch bender range is raised a half note each time you press **+** and lowered one degree each time you press **-**.

The range of change, up or down corresponds to that shown below:

00 = No change	08 = Augment 5th
01 = Semitone	09 = Major 6th
02 = Major 2nd	10 = Minor 7th
03 = Minor 3rd	11 = Major 7th
04 = Major 3rd	12 = Octave
05 = Perfect 4th	
06 = Augment 4th	
07 = Perfect 5th	

\* The default setting is "02 (two intervals)."

\* The range setting is retained in memory until the next time that you change it, even if power is turned off.

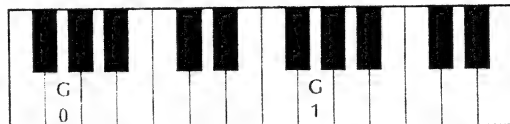
## 4. For Better Performances

### d. Octave Shift

Using this function, it is possible to shift either the Upper or Lower parts by units of an octave.

What is octave shift?

For example, shifting up by one octave is shown in the diagram below:



When you play the "G0" key, a tone with the pitch "G1" is produced.

Shifting down by one octave is shown in the diagram below:



When you play the "E0", a note with the pitch of "E-1" is produced.

Shifting the notes that you play in octave units in this way is called octave shift, and this function can be used to match the tone range of either the Upper or Lower Tone to a pitch that is appropriate for that part.

#### Operation

From the "Master Screen"

① Press **OCT.SHIFT**.

OCTAVE SHIFT  
LOWER 0 UPPER 0

② Next press the Upper or Lower balance button  $\Delta/\nabla$ . Each time that you press  $\Delta$ , the tones are shifted up one octave, and each time you press  $\nabla$ , the tones are shifted down by one octave. The available range is -2~+2 octaves. (For details on balance of parts, see page 45).

OCTAVE SHIFT  
LOWER  $\blacktriangle$ 1 UPPER  $\blacktriangledown$ 2

\* The octave shift function cannot be used with drums, bass, or accompaniment.

\* This function is active while the Octave Shift LED is lit. To turn off the LED, change the settings back to "LOWER 0, UPPER 0" in the "Control Screen".

## A point of advice

Upon power up, the Damper pedal works only with respect to the Upper Tone.

## A point of advice

Sustain effect can be obtained in the Lower tone by using the Damper of Lower function.

## e. Pedal Switch Function

The right and left pedals are used not only as Damper/Soft pedals, but also can be assigned one function from among 9 available panel functions, thus allowing foot control over the function.

Right pedal

- Damper of Upper ( **START / STOP** )
- Rhythm Start/Stop ( **TO VARIATION** )
- Fill-in to Variation ( **TO ORIGINAL** )
- Fill-in to Original ( **INTRO / ENDING** )
- Intro/Ending ( **SPLIT** )
- Split on/off ( **ARRANGER** )
- Switch between BASIC and ADVANCED Arranger ( **MELODY INTELLIGENCE** )
- Melody Intelligence On/Off
- Damper of Lower

Left pedal

- Soft
- The same functions can be performed with the right pedal except sostenuto, eight functions in all.

\* The seven functions that can be used by pressing down these two pedals (except for soft and sostenuto) operate in the same way as the buttons enclosed in parenthesis.

### Operation

From the "Master Screen"

- ① Press **PEDAL SW**. The following will appear on the display.

```
RIGHT PEDAL TO :
DAMPER OF UPPER
```

\* If you wish to use the left pedal as the pedal switch, press the left pedal once while this screen is displayed. (Pressing the right pedal at this time will not change the screen.) After pressing the left pedal, the display will change as shown below.

```
LEFT PEDAL TO :
SOFT
```

- ② Press **PEDAL SW** repeatedly until the desired function appears.

## 4. For Better Performances

\* If you wish to use both pedals as pedal switch functions, just repeat the operations described above. Complete these operations quickly before the screen returns to the "Master Screen". (This is particularly important for the left pedal setting.)

\* The same functions cannot be assigned to both pedals at the same time.

\* When you press down the right (or left) pedal, the assigned function will operate. To return to damper (or soft) again, just select damper of upper (or soft) by performing the operations described above.

\* Operation using both the button switches and the pedal switch functions in combination are also possible.

If you change the playing conditions in the Keyboard Mode, the function assigned to each pedal will be automatically changed so that it will suit the new playing condition as shown below.

### PIANO

Right Pedal : Damper of Upper  
Left Pedal : Soft

### SPLIT / ARRANGER (Common)

Right Pedal : The function currently set.  
Left Pedal : Damper of Lower

## f. MIDI

For details on MIDI, see page 74 to 82.

## Example

Adjust the Upper balance.

### Operation

From the "Master Screen"

- ① Press the Upper balance buttons or until the Upper balance "Control Screen" appears.

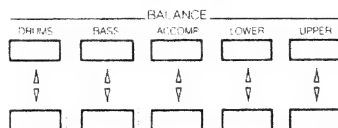
UPPER ON  
100 ■■■■■■■■■■

- ② Press the Upper balance button or and the balance will be changed at a one-step increment or decrement. If you hold down the button, the value will be continuously increased or decreased.

## 2. Adjusting the volume of each part.

### a. Balance of parts

Using the balance buttons or , you can adjust the volume of each part separately.



\* For each part, the range of the volume that can be set is 0—100.

\* During style accompaniment, the sound in the Lower Part is off (muted). See the next section "b. Muting parts" for the method to turn it on.

\* The accompaniment and the bass part only output sound during automatic-accompaniment. These parts can be adjusted while playing with accompaniment. Further, for the drum part, either start the rhythm or turn the Manual Drum mode on for adjustment. (For details on the Manual Drum, see page 29.)

### b. Muting parts

You can mute the output of any part (so that no sound is produced) with a simple one-touch operation. When playing in a session, this can be very handy to mute unnecessary parts.

\* During the Style accompaniment, the sound in the Lower part is OFF (muted). However, pressing and simultaneously, or pressing (DEMO) will turn the Lower part ON.

## Example

Set the volume of the drum part to off.

### Operation

- ① Simultaneously press the drum balance buttons and .

DRUMS OFF  
100 ■■■■■■■■■■

\* Press these buttons and once more to turn the sound on again.

### 3. Making your music spacious

#### a. Adding reverberation to your music (Reverb effect)

REVERB		
BA	ON/OFF	TYPE
<input type="checkbox"/> S	<input type="checkbox"/>	<input type="checkbox"/>
PET		
SONG NUMBER		
<input type="text"/>		
CHORUS		
1ACH	ON/OFF	TYPE
<input type="checkbox"/> IC	<input type="checkbox"/>	<input type="checkbox"/>
E/B6		

#### What is reverberation?

Reverb is an abbreviation of reverberation, which refers to a sound continuing due to the repeated reflections of sound. Everyone has been in the shower or a music hall and noticed sound is reflected. Echoes such as hearing your voice reflected from a distant mountain could also be considered as a kind of reverberation.

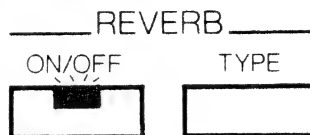


#### Reverb on/off

When the power is turned on, reverb is assigned as being "on".

### Operation

- ① Press **ON / OFF**. This switches reverb either on or off.



Reverb is on when the LED is lit.

### Selecting reverb types

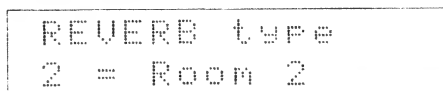
Eight different types of reverb are provided with this instrument. Select the type of reverb that matches the image of your music.

- 1 = Room 1 ..... Reverberation in a small room. This is suitable when you want a feeling of more immediacy.
- 2 = Room 2 ..... Reverberation in a large room. This is suited to most songs, especially rock and ballads.
- 3 = Hall 1 ..... Reverberation in a small hall. This is suited to classical songs with a medium tempo such as piano solos.
- 4 = Hall 2 ..... Reverberation in a large hall. This is suited to church music that uses a pipe organ and image sounds.
- 5 = Hall 3 ..... Reverberation that is brighter than Hall 1 or 2. Suitable for up-beat songs.
- 6 = Hall 4 ..... Similar to Hall 3, except it has much more depth, and is best with slow tempo songs.
- 7 = Delay 1 ..... Delay 1. This can be used to produce a variety of different echo sounds.
- 8 = Delay 2 ..... Delay 2. When this echo is used strongly, you can hear the echo going back and forth between the right and left speakers.

### Operation

From the "Master Screen"

- ① Press the type **TYPE** button under REVERB to obtain the Reverb Type "Control Screen."



\* When the power is turned on, Room 2 will automatically be selected.

- ② While the Reverb Type "Control Screen" is displayed, repeatedly **TYPE** to change in order through the various reverb types.

Listen and compare the various different kinds of reverberation by actually playing on the keyboard.

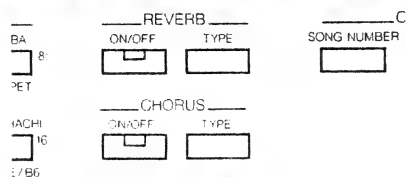
## 4. For Better Performances

### Note !!

Whenever you switch chorus on or off while any of the keys are still depressed, the setting for chorus that was in effect for the tone being played until that setting will remain unchanged.

Only afterwards, with respect to newly depressed keys, will the change in the chorus on/off be reflected.

### b. Adding breadth to your music (Chorus effect)

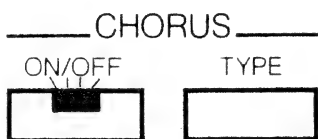


#### Chorus refers to

Chorus is an effect that adds three-dimensional breadth and depth to your sounds.

The Chorus feature can be assigned (on/off) for the Upper and Lower Tone separately. When the "Master Screen" is current, you can select the Chorus on/off for the Upper Tone. When the Lower Tone "Control Screen" is current, you can select the Chorus on/off for the Lower Tone.

Each time you press the **ON / OFF** button, the chorus effect is switched on or off.



The chorus effect is on when its LED is lit.

\* The setting determining whether Chorus will be on or off, with respect to each individual tone, will be stored in memory until changed, even while power is off.

#### Selecting the Chorus Type

There are four types of chorus provided, and you can select the one that best fits your music.

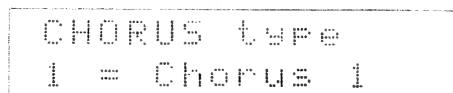
- 1=CHORUS 1 ..... A slow, light chorus.
- 2=CHORUS 2 ..... A slow, deep chorus.
- 3=CHORUS 3 ..... A fast, light chorus.
- 4=CHORUS 4 ..... A fast, deep chorus.

\* With respect to each tone, a setting determining the on/off status of Chorus can be made. However, the Chorus Type setting cannot be made on an individual tone basis. Thus when the Chorus Type is changed, the change applies to all tones.

#### Operation

From the "Master Screen" or "Lower Tone Control Screen".

- ① Press the **TYPE** button until the Chorus Type "Control Screen" appears.



- ② Press **TYPE** again while this screen is displayed. Each time you press this button, the chorus type will change.

\* Listen and compare the various kinds of chorus by actually playing on the keyboard.

\* When the power is turned on, the chorus type will already be set to Chorus 1.



## Example

Select [b62 Koto] for the Upper Tone.

### Operation

- Turn the power on while pressing the Tone Select **[A]** button. The following will be displayed.

ROLAND KP-3000  
DIGITAL KEYBOARD

A09 BEAT # 74  
a71 a11

Lowercase characters indicate the Tone Expansion Mode.

- Press **[B]** so that the B LED lights.
- Press the bank button **[6]**, and then press the number button **[2]**. The following will be shown on the screen.

UPPER tone  
b62 Koto

A09 BEAT # 74  
a71 b62

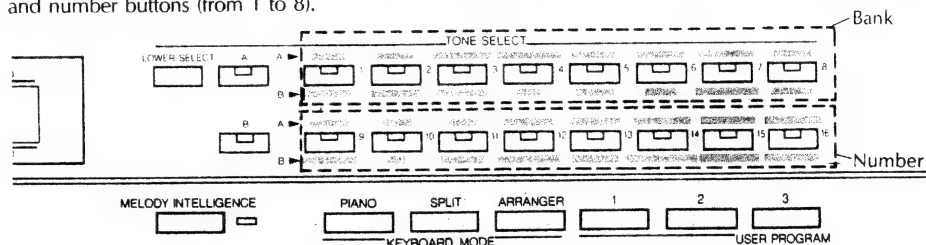
## 4. Adding Tones that can be used

### a. Tone Expansion Mode

In the normal playing mode, you can select from 38 types of Tones (including bass). In the Tone expansion mode, however, you can select from 128 Tones (including the 38 Tones noted above) which are also used for Style Accompaniment.

- In the "Tone Expansion mode", you can select from among the Tones in the "List of Expansion Tones" in the appendix to this manual.

In the "Tone Expansion Mode", the Upper Tones and Lower Tones are arranged in bank buttons (from 1 to 8) and number buttons (from 1 to 8).



- The Tones in the "Tone Expansion Mode" are meant to be used for conventional automatic-accompaniment, and, therefore, the reproducible tone range is not especially wide. For this reason, if you exceed the conventional tone range, the same tone range will be repeated.

- The Tone number is chosen by using the bank button for the first digit, and the number button for the second digit.

- If the Tone that you want to select is one having the same bank or number as the one that is currently selected, there is no need to press that button. (For Example) You can change your selection from [a53 Violin 1] to [a54 Violin 2] just by pressing number button **[4]**.

- To select a Lower Tone, press **[LOWER SELECT]**, and the following screen will be displayed.

LOWER tone  
a71 STRING SECT1

From this screen, follow the same procedures that you used when selecting the Upper Tone.

## 4. For Better Performances

### b. Dual Mode

When Split is OFF, a tone can be played on the entire keyboard, however, another feature of the KR-500 is that two tones can be played simultaneously throughout the whole keyboard. This is called "Dual Mode". In the Dual Mode, the tone to be played along with an existing tone (Upper tone) is called the Second tone.

#### Operation

- ① Select any Upper tone you like.
- ② While holding down **LOWER SELECT** in the Tone Select Section, press **A** or **B**.  
The following Second tone "Control Screen" will appear:

```
2nd tone of DUAL
A09 STRINGS 1
```

- ③ In the same way as you selected the Upper tone, select tone (in a few seconds, "Master Screen" will return).

• The Upper/Second tone you have selected can be monitored with **LOWER SELECT**. Each time you press **LOWER SELECT**, the display will change to Upper → Second → Upper ..., etc. The Uppertone Control Screen will change to the "Master Screen" in a few seconds (this does not apply to the Second Tone "Control Screen").

• To cancel the Dual Mode, select a new Upper tone or press **SPLIT** to turn to the split mode.

• The Dual Mode state cannot be written into the User Programs or recorded in the Composer. (For User Program, see page 52.) (For Composer, see page 57.)

### A point of advice



In the Dual Mode, a Lower part tone is used as a Second tone. This means that the volume balance of these two tones is controlled with the Part Balance of the Upper and Lower.

# 5

## Using Memory Functions



## 5. Using Memory Functions

### 1. Placing the settings made on the panel into memory.

#### a. User Program

With a User program, if the settings made on the panel are placed into memory, then these settings can be recalled anytime while playing by a simple one-touch operation. (A total of five User Programs can be recorded.)



In a User Program, the following settings may be placed into memory.

- ☐ Tone Select (both Upper and Lower parts)
- ☐ Balance (Volume and Mute for each part, including Upper and Lower parts, accompaniment, bass, and drums)
- ☐ Split (Off/1/2)
- ☐ Music Style
- ☐ Tempo
- ☐ Variation (ON/OFF)
- ☐ Arranger (ON/OFF)
- ☐ Arranger Select (BASIC/ADVANCED)
- ☐ Chord Hold (ON/OFF)
- ☐ Chord Intelligence (ON/OFF)
- ☐ Melody Intelligence (ON/OFF)
- ☐ Reverb (ON/OFF, Type)
- ☐ Chorus (ON/OFF, Type)
- ☐ Octave Shift (Upper, Lower)
- ☐ Transpose
- ☐ Pedal Switch Function (Settings for right and left pedals)
- ☐ Manual Drums (ON/OFF)

### Important!!

The data stored in memory will be retained for about one month after the power is turned off. If you do not use the instrument for long periods of time, periodically turn on the power or save the data on the non-volatile Memory Card (M-256E), which is sold separately.

When the KR-500 is shipped from the factory, the following five User programs are preset as follows:

#### User Program 1

<input type="radio"/> Upper Tone	: E. GUITAR 2
<input type="radio"/> Lower Tone	: STRINGS 1
<input type="radio"/> Split	: 1
<input type="radio"/> Music Style	: FUNK 2
<input type="radio"/> Tempo	: 110
<input type="radio"/> Variation	: Off
<input type="radio"/> Arranger (ON/OFF, Select)	: On, ADVANCED
<input type="radio"/> Chord Hold	: On
<input type="radio"/> Chord Intelligence	: Off
<input type="radio"/> Melody Intelligence	: Off
<input type="radio"/> Reverb (ON/OFF, Type)	: On, Hall 1
<input type="radio"/> Chorus (ON/OFF, Type)	: Off
<input type="radio"/> Octave Shift (Upper, Lower)	: 0, +1
<input type="radio"/> Transpose	: C
<input type="radio"/> Right pedal	: DAMPER OF UPPER
<input type="radio"/> Left pedal	: FILL IN TO VARIATION
<input type="radio"/> Manual Drums	: Off

#### User Program 2

<input type="radio"/> Upper Tone	: ACCORDION
<input type="radio"/> Lower Tone	: FANTASY
<input type="radio"/> Split	: 1
<input type="radio"/> Music Style	: POLKA
<input type="radio"/> Tempo	: 120
<input type="radio"/> Variation	: Off
<input type="radio"/> Arranger (ON/OFF, Select)	: On, ADVANCED
<input type="radio"/> Chord Hold	: On
<input type="radio"/> Chord Intelligence	: Off
<input type="radio"/> Melody Intelligence	: On
<input type="radio"/> Reverb (ON/OFF, Type)	: On, Hall 1
<input type="radio"/> Chorus (ON/OFF, Type)	: Off
<input type="radio"/> Octave Shift (Upper, Lower)	: 0, +1
<input type="radio"/> Transpose	: C
<input type="radio"/> Right pedal	: DAMPER OF UPPER
<input type="radio"/> Left pedal	: FILL IN TO VARIATION
<input type="radio"/> Manual Drums	: Off

#### User Program 3

<input type="radio"/> Upper Tone	: TROMBONE
<input type="radio"/> Lower Tone	: PIANO 1
<input type="radio"/> Split	: 1
<input type="radio"/> Music Style	: SWING
<input type="radio"/> Tempo	: 130
<input type="radio"/> Variation	: Off
<input type="radio"/> Arranger (ON/OFF, Select)	: On, ADVANCED
<input type="radio"/> Chord Hold	: On
<input type="radio"/> Chord Intelligence	: Off
<input type="radio"/> Melody Intelligence	: Off
<input type="radio"/> Reverb (ON/OFF, Type)	: On, Hall 1
<input type="radio"/> Chorus (ON/OFF, Type)	: Off
<input type="radio"/> Octave Shift (Upper, Lower)	: 0, +1
<input type="radio"/> Transpose	: C
<input type="radio"/> Right pedal	: DAMPER OF UPPER
<input type="radio"/> Left pedal	: FILL IN TO VARIATION
<input type="radio"/> Manual Drums	: Off

## 5. Using Memory Functions

### User Program 4

<input type="radio"/> Upper Tone	: VIBRAPHONE
<input type="radio"/> Lower Tone	: A: BASS
<input type="radio"/> Split	: 1
<input type="radio"/> Music Style	: SWING
<input type="radio"/> Tempo	: 130
<input type="radio"/> Variation	: Off
<input type="radio"/> Arranger (ON/OFF, select)	: Off, ADVANCED
<input type="radio"/> Chord Hold	: Off
<input type="radio"/> Chord Intelligence	: Off
<input type="radio"/> Melody Intelligence	: Off
<input type="radio"/> Reverb (ON/OFF, Type)	: On, Hall 1
<input type="radio"/> Chorus (ON/OFF, Type)	: Off
<input type="radio"/> Octave Shift (Upper, Lower)	: 0, 0
<input type="radio"/> Transpose	: C
<input type="radio"/> Right pedal	: DAMPER OF UPPER
<input type="radio"/> Left pedal	: FILL IN TO VARIATION
<input type="radio"/> Manual Drums	: Off

### User Program 5

<input type="radio"/> Upper Tone	: FLUTE
<input type="radio"/> Lower Tone	: A: GUITAR
<input type="radio"/> Split	: 1
<input type="radio"/> Music Style	: BOSSANOVA
<input type="radio"/> Tempo	: 130
<input type="radio"/> Variation	: Off
<input type="radio"/> Arranger (ON/OFF, Select)	: On, ADVANCED
<input type="radio"/> Chord Hold	: On
<input type="radio"/> Chord Intelligence	: Off
<input type="radio"/> Melody Intelligence	: Off
<input type="radio"/> Reverb (ON/OFF, Type)	: On, Hall 1
<input type="radio"/> Chorus (ON/OFF, Type)	: Off
<input type="radio"/> Octave Shift (Upper, Lower)	: 0, +1
<input type="radio"/> Transpose	: C
<input type="radio"/> Right pedal	: DAMPER OF UPPER
<input type="radio"/> Left pedal	: FILL IN TO VARIATION
<input type="radio"/> Manual Drums	: Off

## Caution

When panel settings are stored in a User Program, all of the data that was stored under that program number up to this point in time is deleted.

## b. Recalling User Programs

To recall User Programs that are already set, use the following procedure.

### Operation

- ① Press one of the User Program buttons, **1** through **5**.

```
A06 FUNK2 #120
A09 B02 1
```

— User Program number

\* To return to the previous panel setting, press the same user program number button once more.

## c. Storing User Programs

To store User Programs, use the following procedures.

### Operation

From the "Master Screen"

- ① Make the setting for each function that you wish to use on the panel.
- ② Press **WRITE** and keep it depressed.

The following will be shown on the screen:

```
WRITE PANEL IN
USER PROGRAM ?
```

- ③ While holding down **WRITE**, press the button of a User program you wish to store the setting in. If User Program 4 button was pressed, the screen will change to the following.

```
A15 ROCK'N #172
A12 B03 4
```

— User Program number

The User Program number that you selected is displayed.  
At this time, the status of the panel as set in ① will be stored in memory.

\* To return to the "Master Screen", press the selected user program number button once more.

## 5. Using Memory Functions

### Caution

Returning factory setup with a Memory Card left inserted may destroy the information on the card.

### d. Factory setup

To return to the status of the User Program settings that were made when shipped from the factory, use the following procedures.

#### Operation

- ① Ensure no card is inserted in the card slot.
- ② While pressing **FROM** and **TO** simultaneously, press **WRITE**.  
The following will be displayed.

FACTORY SET UP  
LOADED ! !

- ③ When you release your fingers from the buttons, the screen will return to the "Master Screen".

\* The screen as shown below in operation step ② is not related to factory set up operation.

CARD NOT READY



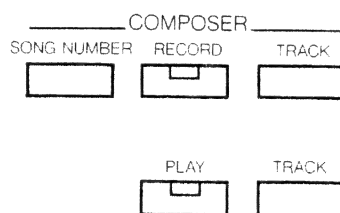
## Important!!

The data recorded in memory will be retained for one month even when the power is turned off. If you do not use the instrument for a long period of time, periodically turn on the power or save the data on a Memory Card (M-256E), which is sold separately.

## 2. Recording and Playback

### a. Composer

Using the Composer, a wide variety of performance information can be recorded. The memory for the Composer is divided into three parts, which are called songs. This permits recording and playback (reproduction) of performance data by songs.



- Each song is further divided into an Upper track and Lower track.

- The minimum duration of notes capable of being recorded in the Upper track is a 64th note triplet.



- Functions that are usually performed by operations on the panel can be assigned to the pedal switch, so that you may perform the operation with your foot. (For details on the pedal switch function, see page 43.)

- This instrument allows you to store up to three songs. This lets you use the memory capacity fully. For recording more songs, save the songs that has already been recorded on the Memory Card (sold separately). (For details on the Memory Card, see page 63.)

- Any performance done in the Dual Mode cannot be recorded in the Composer function. (For details on the Dual Mode, see page 50.)

## 5. Using Memory Functions

### b. Recording

#### Recording a song:

##### Operation

From the "Master Screen"

① With the rhythm stopped, press **TRACK** of [RECORD] and verify the recording track.  
Press **TRACK** repeatedly until the following appears in the screen. When you come to the screen that you wish to select, release your fingers.

○ For recording on the Upper track and the Lower track at the same time:

```
SONG 1  REC PLAY
          L+U L+U
```

○ For recording on the Lower track only:

```
SONG 1  REC PLAY
          L   L+U
```

○ For recording on the Upper track only:

```
SONG 1  REC PLAY
          U   L+U
```

- \* "L" indicates the Lower track, while "U" indicates the Upper track.
- \* When the split function is off, you can select "U" (Upper) track only.
- \* A few seconds after you remove your finger from **TRACK**, the screen will return to the "Master Screen."

② Press **SONG NUMBER** repeatedly until the number that you wish to select appears.

- \* Each time you press **SONG NUMBER**, the song number changes by one, i.e., 1 → 2 → 3 → 1

Song number

```
SONG 1  REC PLAY
          L+U L+U
```

```
SONG 2  REC PLAY
          L+U L+U
```

```
SONG 3  REC PLAY
          L+U L+U
```

\* When recording, all previous data that has been recorded in that song number will be deleted. Save any necessary data on a Memory Card, sold separately.

③ Before recording, make any necessary settings on the panel for Music Styles, Tones, etc.

④ Press **RECORD** and the record LED will light.

⑤ Start recording.

The methods for starting recording are the same as those for starting the rhythm. There are four ways to start. Use the one that is most appropriate for your performance. (For details on starting the rhythm, see page 26.)

⑥ When the performance is complete, stop recording. The methods of stopping the recording are the same as those for stopping the rhythm.

There are two ways to stop. Use the one that is most appropriate for your performance. (For details on stopping the rhythm, see page 27.)

\* Press **START / STOP** after playing with ending.

\* If the amount of memory remaining drops below 10% of the total amount of memory during recording, the record LED will start to blink. When there is no remaining memory, recording will automatically be terminated.

\* When any of the following operations are performed, the recording time available becomes shorter in comparison to ordinary playing.

- Changing the volume of various parts
- Changing the tempo
- Using the bender lever

\* The octave shift function cannot be recorded (For Octave Shift, see page 42).

\* Pressing **SPLIT** while recording will not result in any change.

\* For recording a performance such as a piano solo where you wish the Tone of the entire keyboard to be the same, turn split off before recording.

\* If you do not wish to hear the rhythm (drum) sound, press the Drum Balance buttons **△** / **▽** simultaneously before starting the recording (the Drum part will be muted).

## 5. Using Memory Functions

### c. Playback

#### Playing back a song:

##### Operation.

From the "Master Screen"

- ① Press **SONG NUMBER** and select the song that you wish to playback.
- ② Press the **TRACK** button of [PLAY] and select the track that you wish to playback.

SONG 1	REC	PLAY
	L+U	L+U

SONG 1	REC	PLAY
	L+U	L

SONG 1	REC	PLAY
	L+U	U

- ③ Press **PLAY** and the play LED will light up.
- ④ Press **START/STOP** and playback will start.

- When the song ends, the play LED will automatically be turned off.
- If you wish to stop at some point during playback, press the **START/STOP** again.
- In the operation in item ③, if you press **PLAY** twice, the play LED will start to blink, the playback will be repeated over and over. To stop the playback being repeated, press **PLAY** once more.
- When playing back entire keyboard (Split Off) performance, only the "U" track can be selected.

### For recording while monitoring (playing back) one track:

Following operation will apply to the song which is recorded in the split off condition.

#### Operation

From the "Master Screen"

- ① If the rhythm has already been started, stop the rhythm.
- ② Press **TRACK** of [RECORD] several times until the record track is "L."
- ③ Press **TRACK** of [PLAY] several times until the play track is "U."

SONG 1	REC	PLAY
	L	U

\* To record on the Upper track, assign the recording back track as "U" and the play track as "L."

SONG 1	REC	PLAY
	U	L

- ④ Press **SONG NUMBER** repeatedly to select the song number you wish to record to.
- ⑤ Make the necessary panel settings for recording such as Upper Tone and etc.
- ⑥ Press **RECORD** and **PLAY** and the record and play LEDs will light up.

\* It does not matter in what order you press **RECORD** and **PLAY**.

- ⑦ Start recording.

\* After the performance is completed, stop recording.

\* The operation explained above doesn't apply to the song which contains a solo performance.

## 5. Using Memory Functions

### d. Let's try recording and playback

Record Beethoven's theme from Symphonie No. 9 "Choral" using the Composer function.

#### Operation

- ① Press **TRACK** of [RECORD] and verify the recording track "U" (Upper) and "L" (Lower).
- ② Press **SONG NUMBER** to select the song number that you wish to record in.
- ③ Before recording, make the necessary settings on the panel (Music Style: BALLAD; Upper tone: Brass; Arranger/Chord Intelligence/Melody Intelligence: ON).
- ④ Press **RECORD** and the record LED will light.
- ⑤ Start recording (there are four ways to start).

The image displays four staves of musical notation for Beethoven's theme from Symphonie No. 9 "Choral". Each staff is accompanied by a keyboard diagram showing the notes to be played. The notation is in 4/4 time, starting with a treble clef and a key signature of one flat (B-flat). The first staff shows a C major chord (CMa) and a G7 chord. The second staff shows a C major chord (CMa) and a G7 chord. The third staff shows a C major chord (CMa) and a G7 chord. The fourth staff shows a C major chord (CMa), a G7 chord, and a C major chord (CMa). The keyboard diagrams show the notes for each chord: CMa (C, E, G) and G7 (G, B, D, F).

- ⑥ When the performance is complete, stop recording (There are two ways to stop).
- ⑦ Now, let's playback this tune.  
Press **PLAY**, **START / STOP**.

\* You may play the tune slowly (you can quicken the tempo later during playback).

\* When you get used to playing, you can add a Fill in, or use a different Music Style or Upper Tone.

## Caution

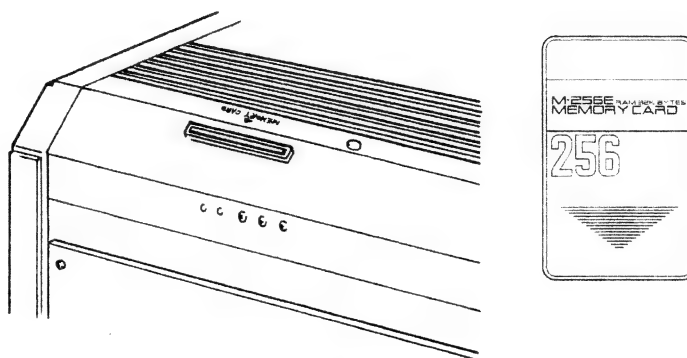
Memory cards containing data created using the Roland Synthesizer E-20 can be used with the KR-500, but attention should be paid to the following points.

- The Tone of the sounds that are output may be somewhat different.
- When using Memory Cards storing up to eight User Programs created on the E-20, only the first five will be readable by the KR-500 and the other three will not be read.
- Memory cards storing data created using the KR-500 cannot be used with the E-20 synthesizer.

## 3. Using Cards

### a. Memory Card

When using the Memory Card M-256E (sold separately), you can store data exactly as you have created it. Further, this data can be used at any time by having the instrument read it.



\* Three songs created using the Composer (see page 57) and five User Programs (see page 52) can be written to and stored on this card.

\* Memory cards containing data recorded using the KR-3000 can be compatible with the KR-500. In this case, center pedal function of the KR-3000 will correspond to the right pedal function of KR-500.

### For writing data into the Memory Card:

There are three ways of writing data into the memory card:

- Write song data for three songs together to the card.
- Write data of five User Programs together to the card.
- Write song data for three songs and data for five User Programs together to the card at the same time.

\* Even after writing data to the Memory Card, the data will be stored in the memory of the instrument without change.

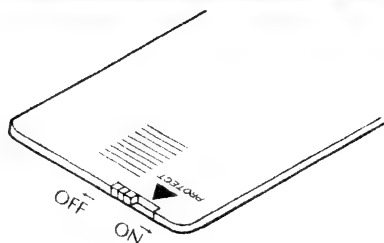
## 5. Using Memory Functions

### Operation

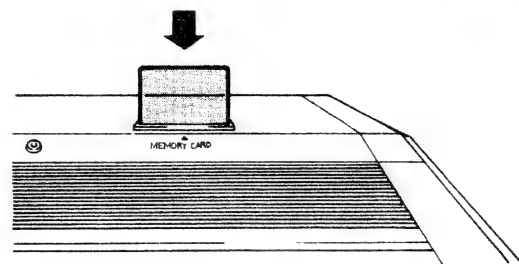
From the "Master Screen"

- ① Turn the protect switch for the Memory Card to the "OFF" position.

• For the protection of data, leave the protect switch set to the PROTECT (ON) side.



- ② Insert the card into the card slot (marked [MEMORY CARD]).



• With the side of the card on which ROLAND is printed facing up, insert the card firmly into the slot in the direction of the arrow.

- ③ Press **[TO]** several times and hold the button down when the following is displayed.

- For writing three songs (song data)

```
SONG COMPOSER  
TO MEMORY CARD
```

- For writing five user programs

```
USER PROGRAMS  
TO MEMORY CARD
```

- For writing three songs (song data) and five user programs simultaneously

```
SONGS/USER PROG.  
TO MEMORY CARD
```

• Do not release the **[TO]** button until writing of data is completed.



## Caution

After reading data from the Memory Card, the data that was in the memory of instrument up to that time will be deleted. For important data, save the data on another Memory Card before reading data into the instrument.

- ④ While holding down the **TO** button, press **WRITE** to start writing data to the card. (The **WRITE** button can be released immediately.)

\* In the case of an unused card, the following will be displayed. In this case, press **WRITE** again while holding down **TO**.

ILLEGAL CARD !!  
WRITE AGAIN ?

The display will switch to the following, indicating that data writing has been completed.

OK !!  
SAVE COMPLETE

- ⑤ Release the **TO** button.

\* On releasing the **TO** button, the screen will return to the "Master Screen".

Data writing has now been completed. Turn the switch to the PROTECT (ON) side and remove the Memory Card.

### Reading data from the Memory Card:

There are three ways of reading data from the Memory Card:

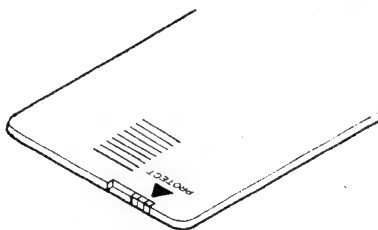
- Read song data for three songs together from the card.
- Read data of five User Programs together from the card.
- Read song data for three songs and data for five User Programs together from the card at the same time.

### Operation

From the "Master Screen"

- ① Insert the card into the card slot.

\* With the side of the card on which ROLAND is printed facing up, insert the card firmly into the slot in the direction of the arrow.  
\* Perform this operation with the Memory Card protect switch left on the PROTECT(ON) side.



- ② Press **FROM** several times and hold the button down when the following is displayed.

## 5. Using Memory Functions

- For reading three songs (song data)

SONG COMPOSER  
FROM MEMORY CARD

- For reading five User Programs

USER PROGRAMS  
FROM MEMORY CARD

- For reading three songs (song data) and five User Programs simultaneously

SONGS/USER PROG.  
FROM MEMORY CARD

• Do not release your finger from the **FROM** button until data reading has completed.

- ③ With the **FROM** button held down, press **WRITE** to start reading data.  
(You may release the **WRITE** button immediately.)

• If you try to read data from a Memory Card which has not been used for the KR-500, the following message will appear:

ILLEGAL CARD !!

In this case, follow the proper operation described in the "List of Error Messages" on page 86.

After a short period has elapsed, the following will be displayed, indicating that data reading has been completed.

OK !!  
LOAD COMPLETE

- ④ Release the **FROM** button.

A few seconds after releasing the button, the screen will return to the "Master Screen."

Data reading has now been completed. Remove the Memory Card from the slot.

## b. Music Style Card

With this instrument, in addition to the 32 Music Styles available for you to use, there are also Music Style cards (ROM Memory Cards, sold separately) which let you play more different Music Styles.

- The Music Styles on the cards have arrangements and tempos similar to the Music Styles that come with the instrument.

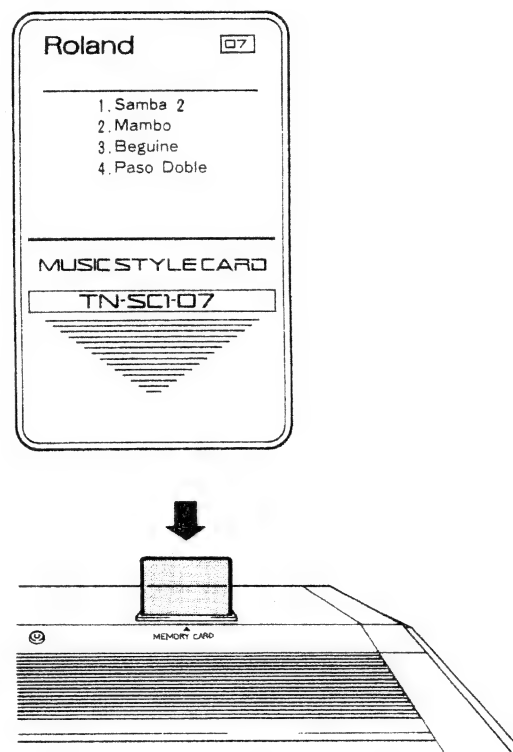
### Playing Music Styles with Music Style cards:

The method of playing with Music Style cards is just the same as playing with the Music Styles that are in the instrument.

#### Operation

From the "Master Screen"

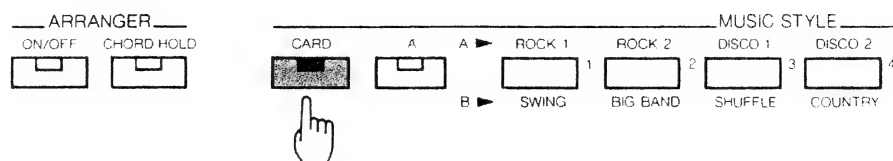
- ① Insert the Music Style card into the card slot marked [MEMORY CARD].



With the side of the card on which Roland is printed facing up, insert the card firmly into the slot in the direction of the marked arrow.

## 5. Using Memory Functions

② Press **CARD**.



③ Select a Music Style that is stored on the card, by pressing button A(B) 1 of MUSIC STYLE, the first Music Style will be selected.

The following will be displayed on the screen:

```
C01 M'TOWN #132
A09 B01
```

Similarly, by pressing A(B) 2, the second Music Style will be selected, and by pressing A(B) 3, the third Music Style will be selected.

• When a Music Style card is inserted in the card slot and you wish to change to a Music Style that is onboard the instrument, press **(A)** or **(B)** and then press the button of the Music Style that you wish to select.

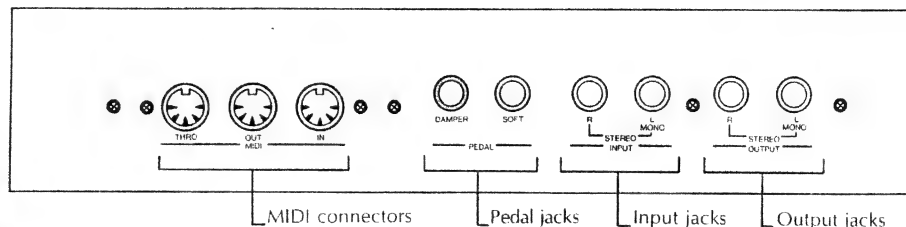
# 6

## **Connections with other devices**

## 6. Connections with other devices

### 1. Connectors and connection methods

The KR-500 includes built-in stereo speakers so that you can enjoy genuine ensemble playing with just a single instrument. By connecting the KR-500 up to your own stereo or PA system, however, you can have the pleasure of even more powerful sounds. With a tape recorder, you can also record your playing on tape.

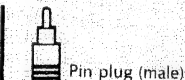
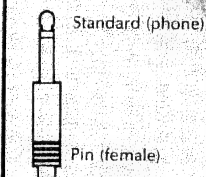


A point of advice



The PJ-1M (sold separately) in one-set is a standard cord that can be used with two types of jacks, RCA phono (pin) or 1/4" phono (standard). Further, by using it alone as a conversion adaptor, it is also very convenient.

Pin ↔ standard conversion plug



L-type standard (phone) plug

Connection cord

\* For the connection of other electronic instruments or audio components to the connectors on this instrument, special cords (sold separately) are required. When purchasing such cords, make sure they are appropriate for your application.

#### a. Output jacks

The sound volume that is output from the output jacks can be adjusted with the volume control.

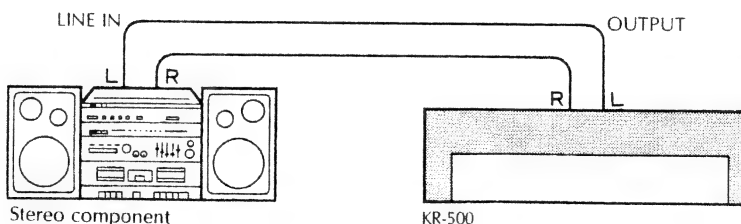
\* For connecting any other device to this instrument, first turn off the power for the device to be connected.  
\* When connecting to a Mono device, be sure to connect it the left (MONO) jacks.

#### Increasing the sound of your performance.

- Connect the KR-500 to your stereo component system.

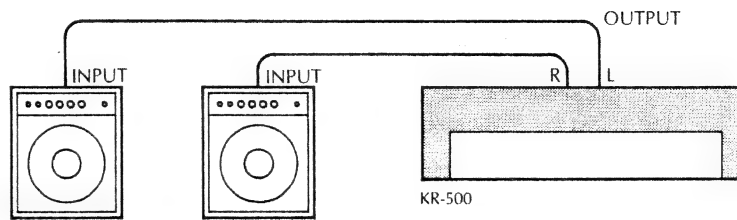
Items necessary: two (phono(pin) ↔ phone(standard)) cords (such as the PJ-1M cord with the adaptor removed).

Connect the appropriate plugs to the line input jacks on the device to be connected, or connect them via the AUX inputs (AUX IN).



• Connecting to a keyboard amplifier

Items necessary: two standard cords (PJ-1M)

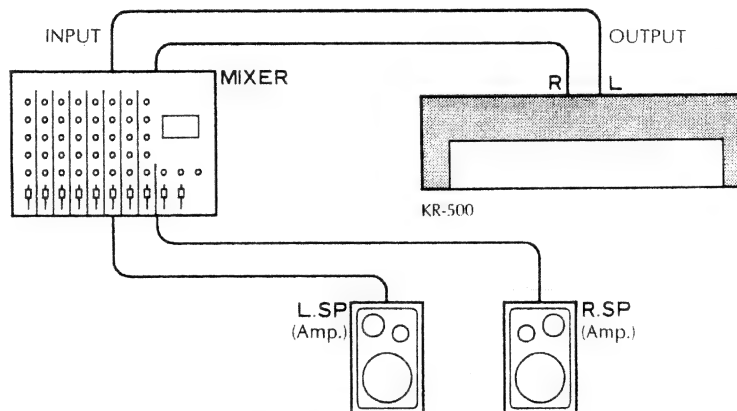


- \* When using one amplifier, connect it to the left (MONO) jack of the KR-500.
- \* With guitar or bass amplifiers which have two input jacks (HI and LO), connect the KR-500 to the LO jacks.

• Connecting to a PA mixer

Items necessary: two standard cords (PJ-1M).

Connect the KR-500 to the inputs for open channels.



- \* By manipulating the pan control (PANPOT) of the mixer, the stereo effect of the KR-500 can be used very effectively.
- \* Set the volume level of the KR-500 to its maximum setting, and use the volume control of the mixer to adjust the volume.

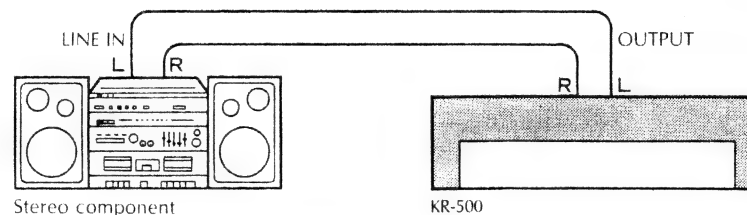
## 6. Connections with other devices

### Record your performance on cassette tape.

- Record using stereo components.

Items necessary: two cords [phono(pin) ↔ phone(standard)] (such as the PJ-1M cord with the adaptor removed).

Connect the appropriate jack to the LINE input jacks of the device to be connected, or connect them via the AUX input (AUX IN) jacks.



\* Instead of [phono(pin) ↔ phone(standard)] cords, RCA phono cords can be used with [phono(pin) → phone(standard)] conversion plugs attached to their ends.

- Record directly to a tape deck.

Connect the appropriate plugs to the LINE input jacks on the device to be connected, or connect them via the AUX input (AUX IN) jacks.

Use [phono(pin) ↔ phone(standard)] cords.

The connection method is the same as that for stereo components.

- Record directly to a tape deck.

Use [phono(pin) ↔ phone(standard)] cord (such as PJ-1M with the conversion plug removed), and connect the plugs to the Line In (or equivalent) jacks of the device to be connected, or connect them to the AUX input (AUX IN) jacks. The connection method is the same as that for stereo components.

\* Some recording equipment has REC marked on the inputs rather than [LINE IN]. In this case, connect to these jacks.



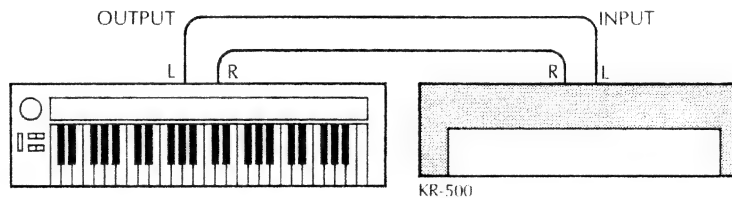
## b. Input jacks

- Adjust the volume level with the volume control of the device that is connected.
- When the device that is being connected has only Mono output, be sure to use for connection only the left (MONO) input jack of the KR-500.
- When the device being connected has stereo output, make sure that you connect the right output jack with the right input jack and the left output jack with the left input jack.

### Connecting the KR-500 to another synthesizer

When connecting another synthesizer to the KR-500, you can have the sounds of the other synthesizer produced from the speakers of the KR-500.

- If the other synthesizer has stereo output, two cords will be necessary.



## c. Pedal jacks

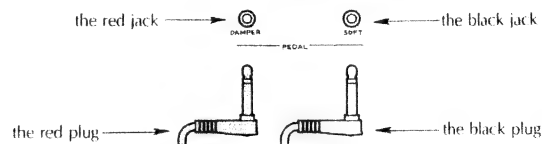
### Pedals and Connection Method

Concerning pedals, you can use the pedal supplied with the specialized stand (optional), or an optionally available pedal switch (DP-2, DP-6, etc.) A pedal will function as a damper pedal if connected to the Damper Pedal jack, or as a soft pedal if connected to the Soft Pedal jack.

#### ○ When using the specialized stand

Insert the red plug (DAMPER) into the red jack (Damper Pedal jack). Insert the black plug into the black jack (Soft Pedal jack).

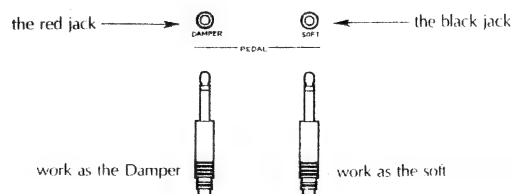
The right pedal then functions as the Damper pedal, and the left one as the Soft pedal.



Should the color correspondence of plugs and jacks be incorrect, the right and left pedal functions will be reversed.

#### ○ When using a pedal switch (DP-2, DP-6, etc.)

A pedal, when connected to the red jack (Damper Pedal jack), becomes the Damper pedal. A pedal, when connected to the black jack (Soft Pedal jack), functions as the Soft pedal.



- Both of these pedals can be set to control other functions, which can then be obtained during performance.

## 6. Connections with other devices

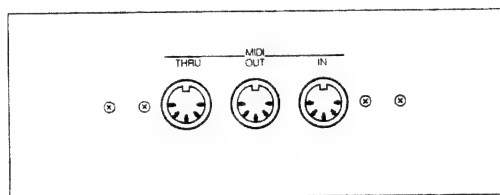
### d. MIDI connectors

#### What is MIDI?

MIDI (Musical Instrument Digital Interface) is a unified standard for exchanging performance information between electronic instruments, or with computers. By connecting the KR-500 to another electronic instrument via MIDI, you can use the KR-500 to control the other instrument, or, conversely, you can use the other instrument to control the KR-500.

#### MIDI connectors and MIDI cable

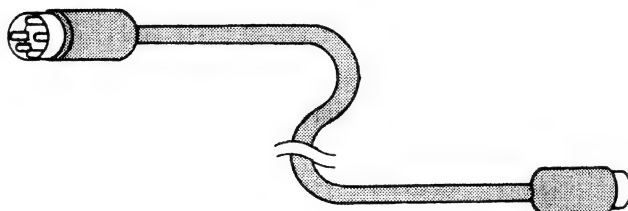
There are three connectors located on the rear panel of the KR-500, as shown in the figure below. Using these connectors, the KR-500 can operate in an interactive mode with other MIDI equipped electronic instruments.



- MIDI THRU connector . . . . . This connector sends performance information that comes in through the MIDI IN connector to other MIDI instruments. Performance information from the KR-500, however, is not sent to other instruments.
- MIDI OUT connector . . . . . This connector sends performance information from the KR-500 to other MIDI instruments.
- MIDI IN connector . . . . . This connector receives performance information from other MIDI instruments for input into the KR-500.

• Facing the rear and from left to right, these connectors are MIDI THRU, MIDI OUT, and MIDI IN. Depending on the instrument, the arrangement of these connectors may not always be in this order.

Connections between MIDI connectors should be made using MIDI cable as shown in the figure below (option: MSC-15/25/50).



## Note !!

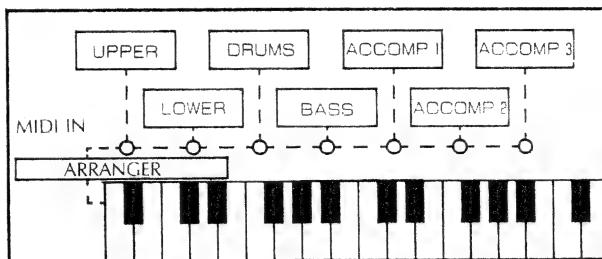
While you are setting MIDI parameters (with **MIDI** pressed), no sound is generated.

### MIDI Channels

MIDI operates using channels and it is thus necessary to match the channel on the receiving side with the channel on the sending side. These are called MIDI channels and there are 16 channels in all, assigned as Channel 1 through 16.

### Settings of each part of the KR-500

Various parts of the KR-500 are set as shown below.



Each time you press **MIDI**, the display changes as follows.

```
UPPER Part
MIDI Ch  1 * ON*
```

Upper part

MIDI ch 1 ..... Indicates Upper part sending/receiving on channel 1.

\*ON\* ..... Indicates whether transmission/reception of performance information is enabled or not for that channel (either ON or OFF).

```
LOWER Part
MIDI Ch  3 * ON*
```

Lower part → "3", "ON"

```
ACCOMP 1 Part
MIDI Ch  5 * ON*
```

Accompaniment part 1 → "5", "ON"

```
DRUMS Part
MIDI Ch 10 * ON*
```

Drum part → "10", "ON"

```
ACCOMP 2 Part
MIDI Ch  6 * ON*
```

Accompaniment part 2 → "6", "ON"

```
BASS Part
MIDI Ch  2 * ON*
```

Bass part → "2", "ON"

```
ACCOMP 3 Part
MIDI Ch  7 * ON*
```

Accompaniment part 3 → "7", "ON"

\* Internally, within the KR-500, the accompaniment part is divided into three sections.

## 6. Connections with other devices

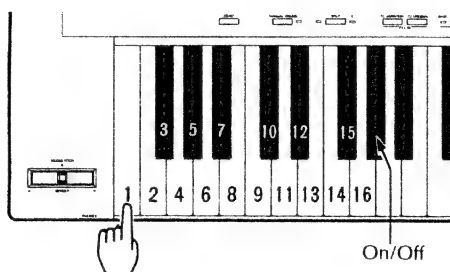
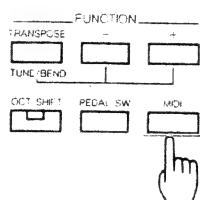
### Setting of MIDI channel and ON/OFF status

The MIDI channel, and ON/OFF status of sending and receiving information can be set for each part. (When performing with the KR-500 only, it is not necessary to make these settings.)

The settings are made in the following manner.

#### Operation

- ① Press **[MIDI]** in FUNCTION and select the "Control Screen" for the part that you wish to set.
- ② Setting of the MIDI channel can be performed by either of the following two methods:
  - While holding **[MIDI]** down, press **[+]** or **[-]**.
  - While holding **[MIDI]** down, press the key on the keyboard corresponding to the channel that you wish to use.



- ③ Selection between ON and OFF is also made in two ways as follows:

- Press **[+]** and **[-]** simultaneously while pressing **[MIDI]**.
- Press the key corresponding to ON/OFF while pressing **[MIDI]**.

### Setting of MIDI SYNC Information

There are two settings possible for MIDI Sync Information. It is used either to control start/stop and adjust the tempo on the unit itself, or to allow for synchronized performance controlled by System Real-time messages with other devices.

```
MIDI SYNC. INFO.
RX/TX          *: ON*
```

**\*ON\*** . . . . Select this mode when using this unit and external devices. When the unit is not playing style, performances, it will automatically start playing, synchronized to the MIDI start message (in this case, set the connected device to the synchronous condition). Upon reception of stop messages, the KR-500 returns to its own normal operational state.

**\*OFF\*** . . . . Start/Stop and MIDI clock messages won't be transmitted and received by KR-500. Select this mode when using this unit alone. If you playback the connected sequencer with this mode **\*ON\***, the music style on the unit will also start simultaneously, so that both performances will overlap each other and it may sound funny. In this case, the music style on the unit won't start by setting this mode to off.

### A point of advice

The status (ON and OFF) of other functions (such as MIDI-Sync information, MIDI volume, and so on) can also be set using the same procedure as Step ③.

## MIDI Volume

Concerning MIDI Volume; when set to [ON], and another instrument such as a MIDI keyboard having that function connected, its volume level can be controlled from the KR-500. (The reverse, e.g., controlling the KR-500 from the other instrument, is also possible.)

MIDI VOLUME CC 7  
\* ON\*

• At this time, match the MIDI channels of the device, connected to those of the KR-500, so the device can receive signals sent to it.

## MIDI Program Change

This setting determines whether or not Program Change messages (sound-changing information) will be transmitted and received.

MIDI PROG.CHANGE  
RX/TX \* ON\*

ON: Transmission/reception is enabled.

OFF: Transmission/reception is disabled.

### • Transmission of Program Change Information

When a change in tone is made on the panel, the corresponding Program Change number is transmitted. (on the MIDI channel currently used by the Upper or Lower.)

A	Tone name	Prog-No.	B	Tone name	Prog-No.
1	PIANO 1	1	1	A. GUITAR	60
2	PIANO 2	2	2	E. GUITAR 1	63
3	HONKYTONK	8	3	E. GUITAR 2	126
4	HARPSICHORD	17	4	HARP	58
5	E. PIANO 1	5	5	FANTASY	33
6	E. PIANO 2	4	6	BRASS	96
7	VIBRAPHONE	98	7	SYNTH BRASS	26
8	MARIMBA	105	8	TRUMPET	89
9	STRINGS 1	50	9	TROMBONE	90
10	STRINGS 2	49	10	SAX	79
11	VIOLIN	53	11	OBOE /B1	85/65
12	CHOIR	35	12	CLARINET /B2	83/68
13	E. ORGAN 1	9	13	FLUTE /B3	73/69
14	E. ORGAN 2	10	14	PANFLUTE /B4	78/71
15	PIPE ORGAN	13	15	SHAKUHACHI /B5	109/31
16	ACCORDION	16	16	SQUARE /B6	48/95

\*"Prog-No." means Program Change numbers.

\*Tone names from B1 to B6 are correspond to the tones from B11 to B16 which can be selected as the lower tones, and base tones are assigned to each tone.

## 6. Connections with other devices

Lower tone (B11~B16)

	Tone name		Prog. no.
B11	/B1	Acou. Bass	65
B12	/B2	Elec. Bass	68
B13	/B3	Slap Bass	69
B14	/B4	Fletless Bass	71
B15	/B5	Synth. Bass	31
B16	/B6	Tuba	95

When the buttons for Group a/b, Bank, and Number used in the Tone Expansion mode are pressed, the corresponding Program Change number is transmitted (on the MIDI channel currently used by the Upper or Lower.)

### Group A

Bank	Number							
	1	2	3	4	5	6	7	8
1	1	2	3	4	5	6	7	8
2	9	10	11	12	13	14	15	16
3	17	18	19	20	21	22	23	24
4	25	26	27	28	29	30	31	32
5	33	34	35	36	37	38	39	40
6	41	42	43	44	45	46	47	48
7	49	50	51	52	53	54	55	56
8	57	58	59	60	61	62	63	64

### Group B

Bank	Number							
	1	2	3	4	5	6	7	8
1	65	66	67	68	69	70	71	72
2	73	74	75	76	77	78	79	80
3	81	82	83	84	85	86	87	88
4	89	90	91	92	93	94	95	96
5	97	98	99	100	101	102	103	104
6	105	106	107	108	109	110	111	112
7	113	114	115	116	117	118	119	120
8	121	122	123	124	125	126	127	128

\* The figures above means Program Change numbers.

- How to Read the "List of expansion tone" (At the rear of this manual)

Example 1:

<b>PIANO</b>
001 [a11]
Acou Piano 1 ☆

This shows that in the Tone Expansion mode, the Program Change Number that corresponds to Group A, Bank 1, Number 1 is "001", and this number will be transmitted.

\* Those indicated with a "☆" can also be selected from the normal mode.

Example 2:

<b>WIND 1</b>
073 [b21]
Flute 1 ☆

This shows that in the Tone Expansion mode, the Program Change Number that corresponds to Group A, Bank 1, Number 1 is "001", and this number will be transmitted.

\* The value of Program Change messages that actually will be transmitted will be smaller by 1 than the numbers appearing in the chart (i.e., "001" is "000").

- Reception of Program Change Information

A change in the Tone on the KR-500 can be obtained upon reception of a Program Change number from a connected sequencer or other device (each part; Upper, Lower, Accompaniments 1/2/3, and Bass).

\* For the Accompaniments 1/2/3 and Bass Parts also, selection of a Tone can be made from among the 128 types available. Refer to the rear of this manual, "Extended Tones" for information on Tones.

When power is turned on, the assignment of MIDI channels to Parts is as follows:

Part	MIDI channel
UPPER	1
BASS	2
LOWER	3
ACCOMP1	5
ACCOMP2	6
ACCOMP3	7
DRUMS	10

\* In most cases there should be no need for changing the MIDI channels assigned to each Part.

When the Drum Part (MIDI Ch. 10) receives a Program Change number, a change in the Music Style is obtained:

Prog-No. Original/Variation	MUSIC STYLE	Prog-No. Original/Variation	MUSIC STYLE
1/ 9	ROCK 1	38/46	WALTZ 2
2/10	ROCK 2	39/47	POLKA
3/11	DISCO 1	40/48	MARCH
4/12	DISCO 2	49/57	BAROQUE
5/13	FUNK 1	50/58	BOSSA NOVA
6/14	FUNK 2	51/59	RHUMBA
7/15	BALLAD	52/60	CHA CHA
8/16	SLOW ROCK	53/61	SALSA
17/25	8 BEAT 1	54/62	TANGO
18/26	8 BEAT 2	55/63	SAMBA
19/27	16 BEAT 1	56/64	FUSION
20/28	16 BEAT 2		
21/29	REGGAE	65/73	CARD 1
22/30	BOOGIE	66/74	CARD 2
23/31	ROCK'N'ROLL	67/75	CARD 3
24/32	DIXIELAND	68/76	CARD 4
33/41	SWING	69/77	CARD 5
34/42	BIG BAND	70/78	CARD 6
35/43	SHUFFLE	71/79	CARD 7
36/44	COUNTRY	72/80	CARD 8
37/45	WALTZ 1		

## 6. Connections with other devices

### A point of advice

When from the panel you make a different selection for a Music Style, Fill In, etc., a corresponding Program Change Number will be transmit on the Drum Part's MIDI channel.

In addition, when the Program Change numbers shown in the chart below are received by the Drum Part, even though the Music Style remains the same, a selection among a number of other functions (Fill In, or Original or Variation for rhythms), can be accomplished as well.

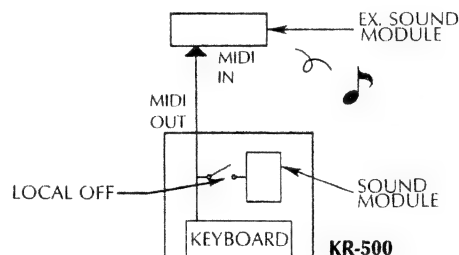
Prog-No.	FUNCTION
81	FILL IN (TO VARIATION)
82	FILL IN (TO ORIGINAL)
83	INTRO
84	ENDING

- The reception of "83, INTRO" will make the KR-500 standing by condition for the start with Intro. The rhythm will start with Intro by the reception of start information.

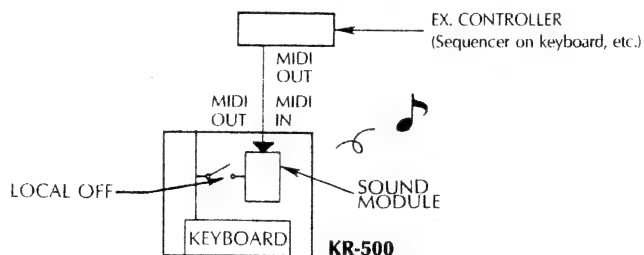
### MIDI Local Control

When local control is set to [OFF], as for Upper part, no sound will be produced since it's performance information then does not flow to the sound module in the KR-500. Output to the MIDI OUT connector still takes place though in such cases (local control set to [OFF].) If an external sound module is connected to the MIDI OUT connector, signals of Upper part sent to the ex. sound module would be received and sounds would be produced.

MIDI LOCAL CTRL  
\* ON \*



Additionally, performance information for the Upper Part that arrives at MIDI IN can be used for playing the unit's internal sound source, regardless of whether MIDI Local Control is ON or OFF.





## Data Transfer

The User programs or Composer Data stored in memory on this unit can be transferred to another KR-500 or a sequencer using System Exclusive messages. In addition, User Programs or Composer Data for the KR-500 which have been stored in a sequencer can be transferred to this unit.

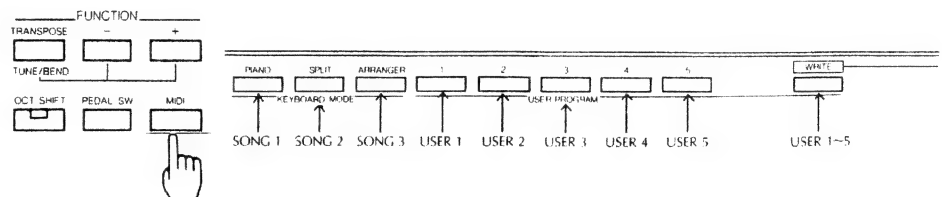
\* The User Programs or Composer Data stored in memory on the KR-500 on the receiving end will be erased upon reception of new data.

There are 3 types of data which can be transferred, as follows:

- One User Program, any one from 1-5.
- All User Programs, 1-5 inclusive.
- One of the Composer's Songs, any one from 1-3.

### To Transmit Data:

- ① Connect a MIDI cable between the MIDI OUT connector on this unit and the MIDI IN connector on the external KR-500 or sequencer.
- ② When storing to a sequencer, have it ready for recording of data.
- ③ While holding down MIDI on this unit, press the appropriate button from among those shown below.



- ④ Once the display shown below appears, the transmission has been completed.

SYSTEM EXCLUSIVE  
COMPLETE

- ⑤ When a sequencer has been used for storing data, stop its recording.

### To Receive Data:

- ① Connect a MIDI cable between the MIDI IN connector on this unit and the MIDI OUT connector on the external KR-500 or sequencer.
- ② Carry out the procedures on the external KR-500 or sequencer necessary to start the transmission.
- ③ Shortly afterwards, the display on this unit will change to show the following, which indicates that the reception has completed.

SYSTEM EXCLUSIVE  
COMPLETE

## 6. Connections with other devices

- Should the following appear in the display, it is possible that the data has not been received correctly. In such cases, carry out reception once again.

SYSTEM EXCLUSIVE  
ERROR

- This procedure does not require that the MIDI channels be matched.

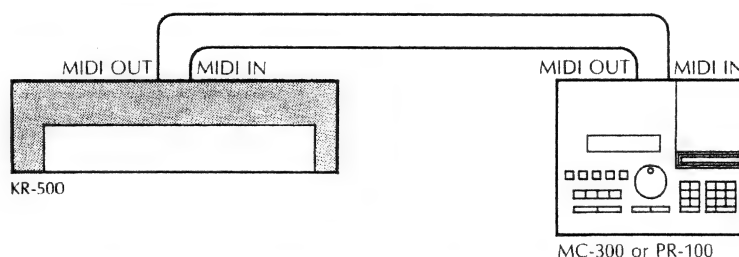
### Connection Example Using MIDI

- Connection with a sequencer

By connecting an external sequencer such as MC-300 or PR-100, recording and playback of long songs that exceed the memory capacity of the Composer on the KR-500 are possible.

- As sequencer is an instrument that stores information received over MIDI and offers very advanced editing and playback functions. The Composer functions of the KR-500 could be called a simple sequencer.

- Each time Program Change information (information about a change of the Tone) is received at the MIDI IN connector, a three-digit number is shown on the screen. For example, if Program Change number 28 is received, "028" is shown on the screen.



Notes on recording and playback of the KR-500 performance data:

- Set the local control of the KR-500 to on, and the soft thru of the sequencer to off.
- During Style Accompaniment, the sound of the Lower part will be muted, but the performance data for all parts will be output from MIDI OUT. Thus, if you record this data into a sequencer, then play it back, you will hear the lower part which you couldn't hear while recording was in progress. At this time the Lower part can be muted by pressing **[MIDI]** repeatedly until the Lower part "Control Screen" appears and then selecting the off position (See page 75 "Settings of each part").

To record your Style Accompaniment into the MIDI sequencer, do as follows:

#### Operation

- ① Check the local control of the KR-500 to on and the soft thru of the sequencer and the transmit clock of the sequencer to off.
- ② Set the sync clock of the sequencer to "MIDI" or "EXTERNAL".
- ③ Set the sequencer to the recording stand-by condition. Then, the recording can be started automatically by starting your Style Accompaniment.

To playback the recorded data, do as follows:

#### Operation

- ① Set the sync function of the sequencer back to "INTERNAL".
- ② Start the sequencer (The tempo can be controlled by the sequencer).

7

# Trouble- shooting



## 7. Troubleshooting

### 1. Before you consider it a malfunction

The KR-500 possesses many functions, and so it may not perform the way you expected when you made the settings. The appropriate way of dealing with these kinds of problems will be described below.

**Q**

No sounds produced.

**A**

- Is the volume adjustment control set to "0"?
- Have you left the headphones connected?
- Is the part volume for BALANCE set to "0" or OFF?

**Q**

The screen returned to "Master Screen" while playing.

**A**

Perform button operations on the panel as quickly as possible. If you do not press any panel buttons, the screen will return to the "Master Screen" even while you are in the midst of making settings.

**Q**

There are some voices missing from melodies.

**A**

The KR-3000 can produce a maximum of 31 voices, and can simultaneously produce more than twice as many multiple voices than the average synthesizer (usually 8 to 24 voices). However, since the instrument is capable of multiple parts for self accompaniment, it is possible that the voices may be insufficient if there are duplicate voices layered together at the same timing. For this reason, when you use functions such as Melody Intelligence, take care that the overall number of voices does not exceed the capacity of the instrument.

**Q**

The damper (sustain) effect on the played sound could not be turned off.

**A**

Check if the connector of the pedal is correctly connected to the unit as shown in the separate leaflet "Assembly Method of KRS-500 Stand (Optional) for KR-500"

**Q**

No sounds are heard (immediately after turning the power on and the following is shown on the screen).

NO MEMORY BACKUP  
PRESS 'WRITE'

**A**

The data that was stored (User Programs 1 through 5 and songs 1 through 3 recorded using the Composer function) has been lost. In this case, simply press **WRITE** to return the instrument to the settings made when it was shipped from the factory.

Data that has been stored will be retained for approximately one month even if the power is turned off. However, data that has been stored can be lost if you do not use the instrument for a longer period than this. For important data, therefore, make it a daily practice to save the data on a Memory Card before turning the power off or write a memo regarding the data before ending your session. Or, turn the power ON at least once every week.

**Q**

Nothing changes even when the tempo control is moved.

**A**

During automatic accompaniment, there may be no change if you move the tempo control only slightly. This is because tempo adjustment is performed digitally, so this is not a malfunction. In this case, first move the tempo control to the tempo that is shown on the current screen, and then make your desired adjustment.

**Q**

Tones sound "layered." Or, tones that have not selected are heard.

**A**

- Check if the units is not set to the Dual mode.  
In the Dual mode, two tones are mixed. (Dual mode → page 50)
- Check if the Tone Expansion mode has not been set.  
In the Tone Expansion mode, the Tone Select buttons will work differently. (Tone Expansion mode → page 49)
- Did you press **MIDI**? If you inadvertently press **MIDI** and change the MIDI channel, a Lower Tone may be produced even when you are not in the split mode, or a drum sound may be produced even though you are not using the Manual Drum function. (MIDI → page 74) If any of the above applies to your problem, turn the power off and then turn it back on again. When you turn the power back on, you will be returned to the original mode. (For details on MIDI channel, see page 75.)

If some problem persists even after checking for the cases described above, or if some point other than those described above is still unclear, contact your nearest Roland Service Station.

## 7. Troubleshooting

### 2. List of error messages

#### a. Memory Card

If the Memory Card (M-256E) is not capable of normal read and write operations, the following error message will be displayed.

CARD NOT READY	(Reason) The Memory Card was not correctly inserted.	(Remedy) Insert the Memory Card properly and start the operation again from the beginning.
ILLEGAL CARD !!	(Reason 1) You attempted to read data from a Memory Card that had never been used before (never been written to).	(Remedy) Use the card after data has been written to it.
	(Reason 2) You attempted to read data from a Memory Card but the data was not created using the KR-500, or you attempted to read data from a Music Style card.	(Remedy) Insert a Memory Card that has data created using the KR-500. For reading data from Music Style cards, refer to the section on Music Style cards (page 67).
ILLEGAL CARD !! WRITE AGAIN ?	(Reason 1) You attempted to write data to a Memory Card that had never been used before.	(Remedy) Press <b>WRITE</b> once more and write the data to the card.
	(Reason 2) You attempted to write data on a Memory Card that already had data created on another model or instrument stored on it.	(Remedy) If it is all right to delete the data, press <b>WRITE</b> once again and write the data to the card.



CHECK CARD BATTERY	(Reason) The battery for the Memory Card has been drained of power or there is no battery in the Memory Card.	(Remedy) Install a new battery into the Memory Card. *Use a CR2016 battery; sold separately.
-----------------------	--	--

MEMORY CARD PROTECTED !	(Reason) The protect switch on the Memory Card that you are attempting to write data to is set to the protect (ON) position.	(Remedy) Set the Memory Card protect switch to the OFF position and start the write operation once more from the beginning.
----------------------------	---	--

SAVE NOT POSSIBLE ! !	(Reason) You attempted to write data to a read-only Memory Card such as a Music Style Card.	(Remedy) Insert a read-write memory card such as the M-256E and start the write operation once more from the beginning.
--------------------------	--	--

## b. Music Style Card

When a Music Style Card does not operate correctly, one of the following messages will be displayed.

CARD NOT READY	(Reason) A Music Style Card has not been inserted.	(Remedy) Insert a Music Style Card and start the operation again from the beginning.
----------------	---	---

ILLEGAL CARD !!	(Reason) You attempted to read a Music Style from a Memory Card other than a music Style Card.	(Remedy) Insert a Music Style Card and start the operation over from the beginning.
-----------------	---	--

## MIDI Implementation Chart

Function ...		Transmitted	Recognized	Remarks
Basic Channel	Default Changed	1 (upper), 3 (lower) 1 - 16, OFF	1 (upper), 3 (lower) 1 - 16, OFF	
Mode	Default Messages Altered	Mode 3 ○ *****	Mode 3 ×	
Note Number	True Voice	22 - 108 *****	0 - 127 0 - 127	
Velocity	Note ON Note OFF	○ ×	○ ×	
After Touch	Key's Ch's	×	×	
Pitch Bender		○ (upper)	○ 0 - 12 semi	9 bit resolution
Control Change		1 ○ 6 × 7 ○* 11 × 38 × 64 ○ (upper),(lower) 66 × 67 ○ (upper) 100, 101 × 121 ×	○ ○ ○* ○ ○ ○ ○ ○* * (0, 1) ○	Modulation Data entry Volume Expression Data entry Hold 1 Sostenuto Soft Pedal RPN, LSB, MSB Reset all controllers
Prog Change	True #	○* 0 - 127 *****	○* 0 - 127 0 - 127	
System Exclusive		○	○	User Program Composer song data
System Common	Song Position Song Select Tune	×	×	
System Real Time	Clock Commands	×	×	
Aux Messages	Local ON/OFF All Notes OFF Active Sense Reset	×	○ (upper) ○ (123 - 127) ○ ×	
Notes		* 1 Can be set to ○ or × manually. * 2 RPN = Registered parameter control number. RPN # 0 : Pitch bend sensitivity RPN # 1 : Tuning (Fine) Parameter values are given by Data Entry.		

Mode 1 : OMNI ON, POLY  
 Mode 3 : OMNI OFF, POLY

Mode 2 : OMNI ON, MONO  
 Mode 4 : OMNI OFF, MONO

○ : Yes  
 × : No



## MIDI Implementation Chart

Function ***		Transmitted	Recognized	Remarks
Basic Channel	Default Changed	2, 5, 6, 7, 10 1 - 16, OFF	2, 5, 6, 7, 10 1 - 16, OFF	2 - Bass 5, 6, 7 - Accomp 1, 2, 3 10 - Drums
Mode	Default Messages Altered	Mode 3 × *****	Mode 3 ×	
Note Number	True Voice	18 - 102 *****	0 - 127 0 - 127	
Velocity	Note ON Note OFF	○ ×	○ ×	
After Touch	Key's Ch's	× ×	× ○	
Pitch Bender		×	○	9 bit resolution
Control Change	1	×	○	Modulation Data entry Volume Expression
	6	×	○	
	7	○*	○*	
	11	×	○	
	64	×	○	Hold 1
	100, 101	×	○ (0)	RPN LSB, MSB
	121	×	○	Reset all controllers
Prog Change	True #	○*,** *****	○* 0 - 127 0 - 127	Music Style Pattern 0 - 83
System Exclusive		×	×	
System Common	Song Position Song Select Tune	× × ×	× × ×	
System Real Time	Clock Commands	○* ○*	○* ○*	
Aux Messages	Local ON/OFF All Notes OFF Active Sense Reset	× × ○ ×	× ○ (123 - 127) ○ ×	
Notes		*1 Can be set to ○ or × manually. *2 Transmits tone # in the Music style. Can alter Pitch Bender Range by RPN.		

Mode 1 : OMNI ON, POLY  
Mode 3 : OMNI OFF, POLY

Mode 2 : OMNI ON, MONO  
Mode 4 : OMNI OFF, MONO

○ : Yes  
× : No

## Specifications

- Keyboard: 76 keys (with touch sense)
- Sound source: RS-PCM
- Number of voices that can be simultaneously played back: 31 voices max.
- Number of Preset tones: 32 = 6 (bass) tones
- Number of Rhythm tones: 34 tones
- Number of Music Styles: 32
- Built-in effects: Reverb (8 types) and chorus (4 types)
- Composer: Record & Play (2-track music recorder)  
Capable of storing up to 3 songs (recording capacity: Approx. 150 measures max. per song)
- Connecting terminals:
 

INPUT	R/L (MONO)
OUTPUT	R/L (MONO)
MIDI connector	THRU/OUT/IN
PEDAL	DAMPER/SOFT

 Headphones jack
- Display: 16 characters × 2 lines backlit LCD
- Speakers: 16 cm × 2
- Main amplifier: 15 W × 2
- Power supply: 117/220/240 V
- Power consumption: 55 W (117 V), 90 W (220/240 V)
- Outside dimensions: 1,192 (W) × 387 (D) × 130 (H) mm  
46<sup>15</sup>/<sub>16</sub>" × 15<sup>1</sup>/<sub>4</sub>" × 5<sup>1</sup>/<sub>8</sub>"
- Weight: 17 kg, 37 lb 8 oz
- Accessories: Keyboard strip, Owner's manual, What is MIDI, Power Cord, Music Rest

\* The specifications and/or appearance of this product are subject to change without prior notice.

## Options

Specialized stand (KRS-500)  
 Bench (W-1B, W-2B, W-3B, W-4B, P-1B, P-2B)  
 Headphones (RH-12, RH-100)  
 MIDI cable (MSC-15/25/50)  
 Connecting cord (PJ-1M)  
 Memory card (M-256E)  
 Music style card (TN-SC1-XX)  
 Pedal Switch (DP-2, DP-6)  
 Keyboard Stand (KS-5)

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# List of expansion tones

## KR-500



Prog-No. [+HP-Prog]  
Tone Name

PIANO							
001 [a11] Acou Piano 1 ☆	002 [a12] Acou Piano 2 ☆	003 [a13] Acou Piano 3	004 [a14] Elec Piano 1 ☆	005 [a15] Elec Piano 2 ☆	006 [a16] Acou Piano 4	007 [a17] Acou Piano 5	008 [a18] Honkytonk ☆
ORGAN							
009 [a21] Elec Org 1 ☆	010 [a22] Elec Org 2 ☆	011 [a23] Elec Org 3	012 [a24] Elec Org 4	013 [a25] Pipe Org 1 ☆	014 [a26] Pipe Org 2	015 [a27] Pipe Org 3	016 [a28] Accordion ☆
KEYBOARD							
017 [a31] Harpsi 1 ☆	018 [a32] Harpsi 2	019 [a33] Harpsi 3	020 [a34] Clavi 1	021 [a35] Clavi 2	022 [a36] Clavi 3	023 [a37] Celesta 1	024 [a38] Celesta 2
S-BRASS				SYNBASS			
025 [a41] Syn Brass 1	026 [a42] Syn Brass 2 ☆	027 [a43] Syn Brass 3	028 [a44] Syn Brass 4	029 [a45] Syn Bass 1	030 [a46] Syn Bass 2	031 [a47] Syn Bass 3 ☆	032 [a48] Syn Bass 4
SYNTH 1							
033 [a51] Fantasy ☆	034 [a52] Harmo Pan	035 [a53] Choir ☆	036 [a54] Glasses	037 [a55] Soundtrack	038 [a56] Atmosphere	039 [a57] Warm Bell	040 [a58] Funny Vox
SYNTH 2							
041 [a61] Echo Bell	042 [a62] Ice Rain	043 [a63] Oboe 1989	044 [a64] Echo Pan	045 [a65] Doctor Solo	046 [a66] Schooldaze	047 [a67] Bellsinger	048 [a68] Square Wave ☆
STRINGS							
049 [a71] Str Sect 1 ☆	050 [a72] Str Sect 2 ☆	051 [a73] Str Sect 3	052 [a74] Pizzicato	053 [a75] Violin 1 ☆	054 [a76] Violin 2	055 [a77] Cello 1	056 [a78] Cello 2
GUITAR							
057 [a81] Contrabass	058 [a82] Harp 1 ☆	059 [a83] Harp 2	060 [a84] Guitar 1 ☆	061 [a85] Guitar 2	062 [a86] Elec Gtr 1	063 [a87] Elec Gtr 2 ☆	064 [a88] Sitar
BASS							
065 [b11] Acou Bass 1 ☆	066 [b12] Acou Bass 2	067 [b13] Elec Bass 1	068 [b14] Elec Bass 2 ☆	069 [b15] Slap Bass 1 ☆	070 [b16] Slap Bass 2	071 [b17] Fretless 1 ☆	072 [b18] Fretless 2
WIND 1				WIND 2			
073 [b21] Flute 1 ☆	074 [b22] Flute 2	075 [b23] Piccolo 1	076 [b24] Piccolo 2	077 [b25] Recorder	078 [b26] Pan Flute ☆	079 [b27] Sax 1 ☆	080 [b28] Sax 2
081 [b31] Sax 3	082 [b32] Sax 4	083 [b33] Clarinet 1 ☆	084 [b34] Clarinet 2	085 [b35] Oboe 1 ☆	086 [b36] Oboe 2	087 [b37] Bassoon	088 [b38] Harmonica
BRASS							
089 [b41] Trumpet 1 ☆	090 [b42] Trumpet 2 ☆	091 [b43] Trombone 1	092 [b44] Trombone 2	093 [b45] Fr Horn 1	094 [b46] Fr Horn 2	095 [b47] Tuba ☆	096 [b48] Brs Sect 1 ☆
MALLET							
097 [b51] Brs Sect 2	098 [b52] Vibe 1 ☆	099 [b53] Vibe 2	100 [b54] Syn Mallet	101 [b55] Windbell	102 [b56] Glock	103 [b57] Tube Bell	104 [b58] Xylophone
SPECIAL							
105 [b61] Marimba ☆	106 [b62] Koto	107 [b63] Guitar 3	108 [b64] Shakuhachi 1	109 [b65] Shakuhachi 2 ☆	110 [b66] Whistle ☆	111 [b67] Bottleblow	112 [b68] Breathpipe
PERCUSSION							
113 [b71] Timpani	114 [b72] Melodic Tom	115 [b73] Deep Snare	116 [b74] Elec Perc 1	117 [b75] Elec Perc 2	118 [b76] Taiko	119 [b77] Taiko Rim	120 [b78] Cymbal
EFFECTS							
121 [b81] Castanets	122 [b82] Triangle	123 [b83] Orche Hit	124 [b84] Telephone	125 [b85] Bird Tweet	126 [b86] O. D. Guitar ☆	127 [b87] Water Bells	128 [b88] Jungle Tune

\* "HP-Prog" means Program Change number and is normally represented as a Group (A/B), Bank (1-8) and Number (1-8).  
The KR-500 uses these numbers in the Tone Expansion mode.

\* Any sound marked with "☆" can be selected from the panel in the normal mode.

# Panel setting memo

Use this form to write down your original settings.

Title:

Date: . . .

	No.	BALANCE (part-volume)	ON/OFF
UPPER			ON / OFF
LOWER			ON / OFF
ACCOMP	—		ON / OFF
BASS	—		ON / OFF
DRUMS	—		ON / OFF

MUSIC STYLE	
SPLIT	1 / 2 / OFF
TEMPO	:
VARIATION	ON / OFF
ARRANGER (on/off; select)	ON / OFF ; BASIC / ADVANCED
CHORD HOLD	ON / OFF
SYNC START	ON / OFF
CHORD INTELLIGENCE	ON / OFF
MELODY INTELLIGENCE	ON / OFF
REVERB (on/off; type)	ON / OFF ; 1, 2, 3, 4, 5, 6, 7, 8
CHORUS (on/off; type)	ON / OFF ; 1, 2, 3, 4
OCT. SHIFT (upper; lower)	-2, -1, 0, 1, 2 ; -2, -1, 0, 1, 2
PITCH BENDER RANGE	00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12
TRANPOSE	KEY in
PEDAL SW (right pedal)	DAMPER OF UPPER START/STOP FILL-IN TO VARIATION FILL-IN TO ORIGINAL INTRO/ENDING SPLIT ON/OFF ARRANGER BASIC/ADVANCED MELODY INTELLIGENCE DAMPER OF LOWER
PEDAL SW (left pedal)	SOFT START/STOP FILL-IN TO VARIATION FILL-IN TO ORIGINAL INTRO/ENDING SPLIT ON/OFF ARRANGER BASIC / ADVANCED MELODY INTELLIGENCE DAMPER OF LOWER
MANUAL DRUMS	ON / OFF

Please copy this page for use as reference.

For West Germany

## Bescheinigung des Herstellers/Importeurs

Hiermit wird bescheinigt, daß der/die/das

**ROLAND DIGITAL KEYBOARD KR-500**

(Gerät, Typ, Bezeichnung)

in Übereinstimmung mit den Bestimmungen der

**Amtsbl. Vfg 1046/1984**

(Amtsblattverfügung)

funk-entstört ist.

Der Deutschen Bundespost wurde das Inverkehrbringen dieses Gerätes angezeigt und die Berechtigung zur Überprüfung der Serie auf Einhaltung der Bestimmungen eingeräumt.

**Roland Corporation Osaka/Japan**

Name des Herstellers/Importeurs

For the USA

## RADIO AND TELEVISION INTERFERENCE

**WARNING** — This equipment has been verified to comply with the limits for a Class B computing device, pursuant to Subpart J, of Part 15, of FCC rules. Operation with non-certified or non-verified equipment is likely to result in interference to radio and TV reception.

The equipment described in this manual generates and uses radio frequency energy. If it is not installed and used properly, that is, in strict accordance with our instructions, it may cause interference with radio and television reception. This equipment has been tested and found to comply with the limits for a Class B computing device in accordance with the specifications in Subpart J, of Part 15, of FCC Rules. These rules are designed to provide reasonable protection against such a interference in a residential installation. However, there is no guarantee that the interference will not occur in a particular installation. If this equipment does cause interference to radio or television reception, which can be determined by turning the equipment on and off, the user is encouraged to try to correct the interference by the following measure:

- Disconnect other devices and their input/output cables one at a time. If the interference stops, it is caused by either the other device or its I/O cable. These devices usually require Roland designated shielded I/O cables. For Roland devices, you can obtain the proper shielded cable from your dealer. For non Roland devices, contact the manufacturer or dealer for assistance.

If your equipment does cause interference to radio or television reception, you can try to correct the interference by using one or more of the following measures.

- Turn the TV or radio antenna until the interference stops.
- Move the equipment to one side or the other of the TV or radio.
- Move the equipment farther away from the TV or radio.
- Plug the equipment into an outlet that is on a different circuit than the TV or radio. (That is, make certain the equipment and the radio or television set are on circuits controlled by different circuit breakers or fuses.)
- Consider installing a rooftop television antenna with coaxial cable lead-in between the antenna and TV. If necessary, you should consult your dealer or an experienced radio/television technician for additional suggestions. You may find helpful the following booklet prepared by the Federal Communications Commission:

"How to Identify and Resolve Radio — TV Interference Problems"

This booklet is available from the U.S. Government Printing Office, Washington, D.C., 20402, Stock No. 004-000-00345-4

For Canada

### CLASS B

### NOTICE

This digital apparatus does not exceed the Class B limits for radio noise emissions set out in the Radio Interference Regulations of the Canadian Department of Communications.

### CLASSE B

### AVIS

Cet appareil numérique ne dépasse pas les limites de la classe B au niveau des émissions de bruits radioélectriques fixés dans le Règlement des signaux parasites par le ministère canadien des Communications.

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